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John C. Freund

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OPERA COMIQUE NEXT YEAR AT MANHATTAN

**Hammerstein Engages Mary
Garden at Salary of
\$1,800 a Night.**

**Impresario Obtains Exclusive American
Rights of "Louise," "Pelleas et Meli-
sande" and Massenet's "Manon"—
Engagement of Three New Artists.**

One of the special features of the Manhattan Opera House's second season will be opéra comique. Such is the important announcement that Oscar Hammerstein made early this week, adding that he has obtained the exclusive rights for the United States to Charpentier's "Louise," which has never been heard here, Debussy's "Pelleas et Mélisande," based on Maeterlinck's play of the same name, and Massenet's "Manon," and that he will produce all of these modern French works early next season.

In view of these plans Mr. Hammerstein has engaged Mary Garden, the Scottish-American soprano, who has long been a prime favorite with the Paris public; Perier, the French baritone, of the Opéra Comique, who will receive \$600 a night, and Abraham Didur, a Polish basso, prominent on the French operatic stage. Miss Garden's contract guarantees her \$1,800 a night, with a stipulation that she shall sing twice a week. She is engaged for a term of five years.

Mr. Hammerstein will sail for Europe at the end of April to engage more French singers, a French conductor and probably a French stage manager. He will bring back the scene painters of the Opéra Comique and have them duplicate for him the Paris settings of the operas that are to be the special features of his opéra comique and répertoire. He is especially enthusiastic over "Louise" and expects to give it twenty times during the Winter. At the same time grand opera will not be neglected. Most of the older Italian works will be dropped, but the best of the modern Italian and French operas will be given, as will also Weber's "Der Freischütz" and Wagner's "Tannhäuser," "Lohengrin" and "Des Fliegende Holländer" in either French or Italian.

(Continued on page 4)

HAMMERSTEIN GETS NORDICA.

**American Soprano Will Sing For Him
Twenty Weeks Next Season.**

Oscar Hammerstein signed a contract on Friday with Lillian Nordica, in which the soprano agrees to sing at the Manhattan Opera House for twenty weeks next season.

The American soprano is at present touring the West with the San Carlo Opera Company, and negotiations have been going on between her agent and Mr. Hammerstein for some time. Mme. Nordica had considered joining Mr. Hammerstein's company for this season, but did not feel sure that the experiment would be a success and finally decided to sing with the San Carlo company. She is now satisfied that the Manhattan Opera House is a success.



Photo by Bangs

To Musical America
with best wishes
Bessie Abott



Bessie Abott, the Young American Soprano Who Has Risen from the Vaudeville
to Grand Opera Stage (See page 6)

Want Toscanini at the Metropolitan.

Negotiations are under way to engage Toscanini, the great Italian conductor, for the Metropolitan Opera House. He is at present conducting in La Scala, Milan. If Toscanini accepts, it is rumored that Leandro Campanari, who conducted the Philadelphia Orchestra with such great success, will succeed him in La Scala.

Hammerstein Signs Calvé.

The engagement of Mme. Calvé to sing at the Manhattan Opera House after March 27 was announced on Thursday. She has given Mr. Hammerstein an option on her services for next season. Mme. Schumann-Heink will probably sing in German opera at the Manhattan next year, according to a late announcement.

FRITZ SCHEEL, NOTED CONDUCTOR, IS DEAD

**Succumbs to Pneumonia in
Philadelphia Private
Sanitarium.**

**Distinguished Director of Quaker City Sym-
phony Orchestra Had Suffered From
Complete Nervous Break-down—Had
Been With Organization Since 1900.**

PHILADELPHIA, March 13.—Fritz Scheel, conductor of the Philadelphia Orchestra, died in Dr. Dercum's private hospital here to-day after a month's illness. Mr. Scheel suffered a mental and physical breakdown, and was removed to Atlantic City. There he showed some improvement, when he was stricken with pneumonia. He was then removed to this city.

Fritz Scheel was born in Lubeck, Germany, November 7, 1852. His father and grandfather had directed small orchestras in and near his native place, and therefore from his earliest childhood he had had an intimate experience with the instruments of the orchestra. As a boy at school he studied the piano with Burjam, and the violin with Gottfried, Hermann, Pape, and Lauterbach. Before he was ten years old he became sufficiently proficient as a violinist to occupy one of the desks among the first violins of his father's orchestra, and at the same time organized a juvenile orchestra among his playmates, of which he was the conductor, and gave successful concerts. With the typical versatility of the orchestral leader, he also learned to play the horn, trumpet, trombone and tuba. When still a boy, Scheel went to Leipsic and undertook a course of study in violin, playing with Ferdinand David, and, at seventeen years of age, he was appointed concert master and conductor of concerts at Bremerhaven. While still in his minority he accepted a position at Schwerin as solo violinist during the Winter, and as conductor of the Summer concerts. This was a life appointment, and he remained

(Continued on page 4)

MR. CONRIED'S RETIREMENT.

**Otto Kahn Says Contract Runs Only One
Year More.**

Before leaving for Europe Monday, Otto Kahn, one of the directors of the Conried Metropolitan Opera Company, gave further confirmation to the statement in MUSICAL AMERICA on January 26, to the effect that Heinrich Conried will retire from the Metropolitan directorship next year unless he recovers from the illness which has incapacitated him during the greater part of the current season.

From Mr. Kahn's statement it appears that Mr. Conried's term ends next Spring and not in 1911, as the latter maintains.

If the impresario does not receive any benefit from the treatment he purposes taking this Summer, it is likely that his term will come to an end next Fall, according to Mr. Kahn, who says, "Under no circumstances will the direction of the opera house be conducted as it was this year."

At his home Mr. Conried declared that his contract to control the Metropolitan affairs was good for four years more. He laughed at the idea of his retirement next year.

Distinguished Young American Violinist's Warm Welcome



CROWD AT MARIETTA, O., WELCOMING FRANCIS MACMILLEN ON HIS FIRST RETURN HOME AFTER AN ABSENCE OF TEN YEARS

The above illustration represents an event in Francis Macmillen's life that the distinguished young violinist will not soon forget.

When Mr. Macmillen visited his home town, Marietta, O., a few weeks ago he was accorded a royal welcome. It was the

first time he had returned since he left ten years ago to study in Europe. He went away as a child, he returned as an artist of international renown, and his old friends and companions were determined that he should be received in a manner expressive of their pride in him.

A deputation of the Board of Trade, ac-

companied by a band and a crowd of the townspeople, met him at the station and escorted him to the square in front of the City Hall, where he was presented with an address. This he acknowledged in a few words and then drew forth his violin and played "Home, Sweet Home" so effectively as to evoke rousing cheers.

more convincingly than in his interpretation of the idyllic "Pastoral" at these concerts. The audience expressed its approval in outbursts of applause between the movements and a prolonged demonstration at the close. Strauss's "Don Juan" was given with all the effective coloring the Thomas players have at command.

MISS RICHOLSON'S TOUR.

American Pianiste Appearing with Chicago Symphony Orchestra.

CHICAGO, March 11.—Edna Richolson, the talented young American pianiste who made her debut with the New York Symphony Orchestra this year, left to-day with the Chicago Symphony Orchestra, Alex von Fielitz, conductor, as soloist on the tour of that organization.

The itinerary will be Ypsilanti, Mich., to-day; Toronto, March 12; Ottawa, March 13; Hamilton, Ont., March 14; London, Can., March 15; Flint, Mich., March 16; and Music Hall, this city, March 21.

Miss Richolson has had an unusually busy season for a debutante, and she was obliged to cancel a number of engagements on account of the tour she is now making. Liszt's E flat concerto will be her solo number.

Concert for the MacDowell Fund.

A concert was given in Carnegie Lyceum Thursday night for the benefit of the MacDowell fund, under the auspices of Mrs. Carl Schurz and Mr. Mestri.

Those who were scheduled to appear were Susan Metcalfe, soprano; the Flonzaley Quartette, Mlle. de Rhode, coloratura soprano; Dr. Lawson, tenor; Mr. Egan, tenor; Mr. Campana, baritone; Whitney Tew, bass, and Mrs. Carl Schurtz, soprano.

NEW OPERA TOUR?

Hammerstein May Send His Company to Philadelphia and Other Cities.

Oscar Hammerstein of the Manhattan Opera House has under consideration the advisability of giving a supplemental grand opera season in Philadelphia and other cities this Spring. Whatever is done this year, it is probable that next season Philadelphia will hear Mr. Hammerstein's company once a week—on one of the off nights of the New York engagement. The director's plans for Philadelphia are in an embryonic state at present, but he intimated yesterday that Philadelphia can have more grand opera if it wants it.

LECTURES TO INSTRUCTORS.

Dr. Kinnefick Addresses National Association of Teachers of Singing.

At the last meeting of the National Association of Teachers of Singing, Dr. Kinnefick gave an interesting lecture in which he demonstrated the entrance, circulation and exhalation of the air into, through and from the human body, and just how it is used for speaking and singing.

It was shown how unnatural methods of breathing could not fail to produce unnatural results and a normal condition is absolutely essential to the proper development of the talents of the singer.

J. Orello Not on Ill-Fated Ship.

It was announced that among those who had perished in the S. S. "Berlin" disaster was J. Orello, the celebrated baritone. Martin Goudetket, the well-known singer, has just received word that his friend, who was a member of the Van Dyck Company, did not leave with the others, and so was saved.

EAMES RE-ENGAGED FOR METROPOLITAN

Soprano Stipulates That She Be Assigned New Roles Next Season

The question as to where Emma Eames would sing next year, at the Metropolitan Opera House or the Manhattan, which had caused much speculation among the laity during the past few weeks, was finally settled last Saturday, when the popular soprano was re-engaged by Heinrich Conried for another season.

It has been common talk that Mme. Eames wanted to sing a new rôle this season and was much disappointed when none was assigned her. She has frequently attended performances at the Manhattan Opera House and has expressed her admiration for them without reserve. It is known that negotiations were under way between her and Oscar Hammerstein looking to her engagement for the newer institution, but the singer and the impresario failed to reach an agreement.

By the terms of her new contract with Mr. Conried Mme. Eames will appear in at least two new operas, and possibly three, next season, in addition to singing her old parts. What the new rôles will be has not yet been decided. It has been hinted, in view of the steady evolution of the dramatic character of her art, as evidenced in her portrayal of *Tosca*, which is one of her most effective impersonations, that she may next essay *Carmen*, a rôle, with which, however, it is difficult to associate her.

GREAT CONCERT IN STORE.

Novel Undertaking of a Prominent Philadelphia Merchant.

PHILADELPHIA, March 11.—As a proof of the progressive spirit animating the merchant of to-day may be cited an advertisement in to-day's papers by one of the largest department stores in this city, that a free concert will be given to-morrow in an auditorium holding 2,500 people in which Gertrude Peppercorn, the English pianiste, Alexander Petschnikoff, the Russian violinist, and Anton Hekking, the German cellist, will take part. The programme announced includes compositions by Brahms, Liszt, Viextemps, Boellmann, Chopin, Bach, Schumann, Saint-Saëns, Popper, etc.

A. H. E.

TO TOUR WITH PUPILS.

Mrs. C. M. Virgil Will Give a Series of Concerts in the Middle West.

The director of the Virgil Piano School, Mrs. C. M. Virgil, is about to leave for a tour of the West, taking with her two of her pupils, Jennie Quinn and Lucile Oliver, for the purpose of giving concerts in the principal cities of the route from New York to St. Paul.

Both Miss Quinn and Miss Oliver had remarkable success at a concert of Mrs. Virgil's pupils recently given at the school, on which occasion creditable work was also done by the following: Bertram Millhauser, Sydney Parham, Miss Millhauser, Alma Holbrook, Ida Volk.

Signor Creatore, the strenuous band director, now in Chicago, was last Thursday attacked by la grippe that threatened to rush rapidly into pneumonia unless he relinquished his labors with the band. Manager Howard Pew placed him in a Chicago hospital and had Signor Errico direct the two concerts at the Studebaker on Sunday.

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NEW BOSTON ORCHESTRA BRINGS ITS FIRST SEASON TO A CLOSE



JORDAN HALL ORCHESTRA OF BOSTON, WALLACE GOODRICH, CONDUCTOR

BOSTON, March 11—Although definite plans have not yet been made, it is generally expected that the Jordan Hall Orchestra, which recently closed its first season under the capable direction of Wallace Goodrich, will continue its series of concerts next year.

It is not the intention of the conductor to present at these concerts solely works which are not entirely suited to production by a larger orchestra and not a larger hall, nor is it the object to present almost exclusively new and previously unheard works. Mr. Goodrich believes that there is a portion of the million or more people living within a few miles of the State House or in Boston who may desire to attend orchestral concerts and who can not for various reasons subscribe to the twenty-four concerts given each season by the Boston Symphony Orchestra.

He believes there is now a music-loving public which may be educated to the appreciation of such music as it is his purpose to present through the aid of the Jordan Hall Orchestra.

There is another object in view in the inauguration of a series of concerts such as has been given this season, and that is the training of musicians in concert playing and Mr. Goodrich believes that many of the members of his orchestra will ultimately graduate into the larger orchestras in this and other centres.

A similar method of education of capable musicians is in operation in Europe and with marked success.

Wallace Goodrich belongs to the younger generation of American musicians, for he was born in Newton, Mass., May 27, 1871. At an early age he studied the organ under Eugene Thayer and subsequently devoted his time to pianoforte. Henry M. Dunham, of the New England Conservatory of Music, became his next teacher, and after three years of study he was engaged as organist of the Eliot Congregational Church in Boston. From this



WALLACE GOODRICH

One of the Younger Generation of American Musicians Who is Actively Identified With Boston's Leading Musical Organizations

time on Mr. Goodrich's advancement in musical activity was marked and he became identified with the leading musical movements in this country and abroad.

Since 1897 he has been on the faculty

of the New England Conservatory of Music. He founded a Choral Art Society in Boston and was recently appointed the successor to B. J. Lang as conductor of Boston's Cecelia Society. D. L. L.

NEW YORK ORCHESTRA WINDS UP ITS SEASON

Mario Sammarco the Soloist of Walter Damrosch's Last Concerts.

The New York Symphony Orchestra gave its last pair of New York concerts of the season and made its last appearances under existing conditions of organization at Carnegie Hall on Saturday evening and Sunday afternoon. Mario Sammarco, the Italian baritone, of the Manhattan Opera House was the assistant vocalist.

Walter Damrosch offered a programme that had been chosen and arranged with the skill that characterizes all the conductor's efforts in that line. Haydn's "La Reine" symphony was the opening number, and after it came Dvorak's "Scherzo Capriccioso"; Richard Strauss's "Till Eulenspiegels lustige Streiche" and the prelude to Wagner's "Die Meistersinger." The audiences that attended both performances again testified both by their size and demonstrations of enjoyment to the popularity Mr. Damrosch and his men have won.

The orchestra played with enthusiasm and invigorating spirit. The Haydn symphony was given with appreciation of all its grace and beauty and its possibilities as played by a large orchestra of modern dimensions. Strauss's tonal description of "Till Eulenspiegel's Merry Pranks" played with a convincing sense of humor and fine energy, was perhaps the most effective of the instrumental numbers.

Mr. Sammarco was first heard in "Largo al factotum" from Rossini's "Il Barbiere di Siviglia," and later in an air from "William Tell" and the serenade from Mozart's "Don Giovanni." His warm resonant voice and suavity of style, which have made him a favorite with frequenters of the Manhattan Opera House, delighted his hearers and won him many recalls.

Leoncavallo is working on an opera to be called "The Red Shirt," the scenes of which are laid at Trieste in the year 1866.



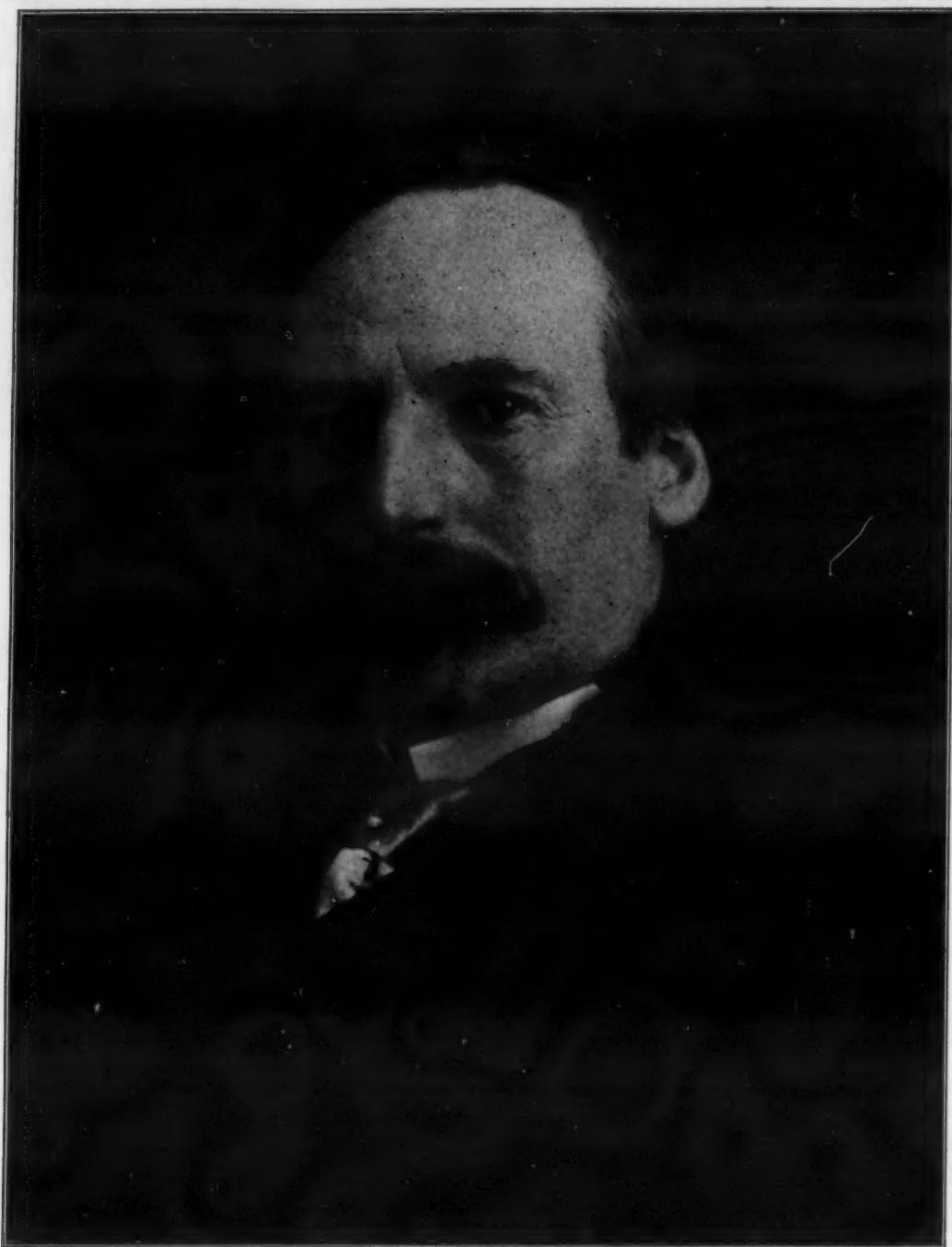
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DEATH OF FRITZ SCHEEL



FRITZ SCHEEL
Distinguished Conductor of the Philadelphia Symphony Orchestra Who Died Wednesday Afternoon

[Continued from page 1]

there for nine years, playing under the conductorship of Aloys Schmidt, and carrying on his violin studies with Zahn and Kade. He then went to Chemnitz, Saxony, where he won the succession to Hans Sitt as kapellmeister, from thirty-five competitors. In 1890 he went to Hamburg and conducted concerts there, alternately with von Bülow.

Fritz Scheel's American career began as conductor of the Trocadero concerts, at the Columbian Exposition. From Chicago

he went to California, conducting the concerts in San Francisco, eventually becoming conductor of the local Symphony Society. In 1900 he settled permanently in Philadelphia. Later he organized the Philadelphia Orchestra Association, and was its conductor until last month, when he collapsed, just before a Beethoven concert, which he was to conduct. He yielded to the urging of the directors of the society that he take an immediate rest, and went at once to Atlantic City.

Richard Buhlig to Tour America.

Messrs. Steinway & Sons will tour five artists next season: Fannie Bloomfield-Zeisler, Josef Hofmann, Ernest Schelling, Paderewski's distinguished pupil, Richard Buhlig, a young pianist of the Leschetizky school, who has been enthusiastically acclaimed in London and on the Continent, and Cecil Fanning, the young American baritone. Mr. Urchs has announced that Lhévinne will not return to America next year, but that he will make an extended tour of Europe.

Song Writer Attempts Suicide.

INDIANAPOLIS, IND., March 11.—Marshall Locke, well known as a song writer, was placed in the city prison here charged with insanity on Thursday of last week, and later in the day attempted to hang himself by making a slipknot in his suspenders and tying them to the bars above his head. One of his fellow prisoners prevented him from carrying out his intentions.

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MR. BUCHHALTER'S PROGRAMME

Pianist Will Introduce His Own Composition at Second Recital.

Simon Buchhalter's second New York piano recital of the current season, in Mendelssohn Hall on March 20, will bring forth a programme of great interest to concert goers and students of the piano-forte. A feature of the presentation will be the performance of Mr. Buchhalter's own "Humoreske," a delightful bit of composition.

Other numbers on the programme will be the Passacaglia of Frescobaldi-Stradal, Beethoven's Sonata, Op. 57, Brahms's Rhapsodie in B minor, Op. 79, a group of Chopin numbers, Sgambati's Nocturne, Op. 31, Nedbal's "Silhouette," Godard's "En Courant" and Liszt's Scherzo-Marsch.

In the hall of a Philharmonic Society the following notice was posted:

"The seats in this hall are for the use of the ladies. Gentlemen are requested to make use of them only after the former are seated."—"Il Riso."

OPERA COMIQUE NEXT YEAR AT MANHATTAN

Hammerstein Engages Mary Garden at Salary of \$1,800 a Night.

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Mme. Melba will appear in several rôles she has not sung this Winter. According to present indications the opening performance next season will be "Der Fliegende Holländer," with Melba, Dalmores and Renaud in the principal parts.

Mary Garden, who is a young woman of classic beauty, was born in Aberdeen, Scotland, but was brought as a child to Chicago, which became her home. She began her studies for a professional career with Mrs. S. Robinson Duff of Bangor, Me., and in 1898 went to Paris. She made her début at the Opéra Comique in the title rôle of "Louise" on April 12, 1900, substituting at the last minute for the singer who was to have taken the part, and made such a remarkable success that she was immediately engaged as a permanent member of the company. Since then she has created the rôles of Marie in "La Marseillaise," Diane in "La Fille du Tabarin," Mélisande in "Pelléas et



MARY GARDEN

Scottish-American Soprano, of the Opera Comique, Paris, Engaged for the Manhattan Next Season

Mélisande," and Fiamette in "La Reine Fiamette" and has scored in both Paris and London in "Roméo et Juliet," "Manon" and "I Pagliacci." One of her most recent successes was made in "Aphrodite," which attracted the attention of the King of Greece. It was thought that she would accept the offer made her for an engagement at the New Theatre in New York, but she and Mr. Hammerstein have been in negotiation for some time and last week she cabled an acceptance of his offer.

The list of singers thus for re-engaged by Mr. Hammerstein includes Mmes. Melba, de Cisneros, Trentini and Giacomina and Messrs. Dalmores, Bassi, Renaud, Sammarco, Ancona, Glibert and Arimondi. He considers Mr. Bonci also re-engaged. Mary Garden, Zenatello, Périer and Didur comprise the new-comers announced as yet.

Sembrich Sings in Providence.

PROVIDENCE, R. I., March 13.—Infantry Hall was crowded by a brilliant audience last night to hear Mme. Sembrich, of the Metropolitan Opera Company. She was in fine voice and aroused her hearers to a high pitch of enthusiasm. Her assistants, Ellison van Hoose, tenor, and Frank La Farge, solo pianist and accompanist, were also well received.

NEW YORK SYMPHONY ON PERMANENT BASIS

Important Step Taken by Orchestra Fund Subscribers.

Walter Damrosch Will Have Ninety-five Musicians on a Regular Salary—Twenty Sunday Concerts to be Given Next Year.

A meeting of importance to the future of orchestral music in New York was held by the subscribers to the Symphony Orchestra Fund at the residence of Harry Harkness Flagler this week. The committee in charge reported that in its judgment the time had now arrived when the final steps could be taken which would give the orchestra the commanding position in New York which its attainments warranted, and that the committee had ample funds at its command for this purpose.

It therefore recommended that Walter Damrosch be instructed to engage an orchestra on a regular salary basis and that, beginning next October, this orchestra be held together for continuous rehearsals and concerts for a period of at least seven months every year.

The recommendation was unanimously approved and carried, and plans were completed by which, besides the eight regular Saturday evening concerts, twenty Sunday afternoon concerts will be given yearly, beginning in November and continuing throughout the season.

The entire managerial and financial control of the orchestra will be in the hands of the Trustees of the Fund, who have revived for this purpose the old New York Symphony Society, which was founded in 1878 by Dr. Leopold Damrosch. Walter Damrosch will be in charge of all matters artistic.

This step is the legitimate outcome of quiet but determined work begun by Mr. Damrosch and his associates of the New York Symphony Orchestra four years ago, and will give New York an orchestra of ninety-five disciplined artists who, during seven months of the year, will meet almost daily for the cultivation of symphonic music.

Alexander Scriabine, known as "the Russian Chopin," gave a recital in Chicago last week before the Amateur Musical Club. The distinguished visitor, who has contributed his share to the modern musical library, indicated his right to the caption, in the delicacy of his art both as a composer and pianist. Those who expected the rugged Russian with a wealth of folk songs and strong national coloring, found him as eclectic as Tchaikowsky, with more of the Maygar than the Slav in his compositions. If the influence of Chopin is marked it never obscures his own individuality. He played six preludes, three mazurkas and his third sonata in F sharp major, the latter being the most pretentious number of his programme.

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Alexandre Guilmant, the distinguished French organist, celebrated his seventieth birthday at Meudon, France, on Monday, March 11. Mr. Guilmant is still actively engaged in his work, in the best of health and continuing his duties as professor of organ at the Paris Conservatoire, professor at the Schola Cantorum, and organist of the Trocadero, Paris.

The Guilmant Club, composed of his American pupils, numbering among its members many prominent organists throughout the entire country, have sent a handsome gift as a testimonial to their former master. Mr. Guilmant's pen is still busy and new and important works for the organ have just been published and others are soon to follow.

Mr. Guilmant last visited America at the time of the St. Louis Exposition when he played an engagement of forty concerts on the organ in Festival Hall, and then made a successful concert tour before his departure for Paris.



WILLIAM C. CARL

Director of the Guilmant Organ School and President of the Guilmant Club

He has just written and published his Eighth Organ Sonata, which is one of the greatest works yet put forward by this prolific writer. It will without doubt be played extensively in this country, where his compositions have been in vogue and in popular favor for so many years. Mr. Guilmant's villa at Meudon, France, is ideally located high above the river Seine



ALEXANDRE GUILMANT

Distinguished Organist and Composer Whose Seventieth Birthday was Celebrated this Week

overlooking the city of Paris. Here the artist spends his time away from the noise of the city and surrounded by his family and many guests who are constantly coming and going.

The gift, which was a check for eight hundred and fifty francs, from the Guilmant Club, was accompanied by a letter lauding the famous musician for the work he has done in furthering the interest and development of church music in America.

The plan to remember Mr. Guilmant on this occasion was originated and carried out by William C. Carl, president of the Guilmant Club and director of the Guilmant Organ School of New York.

Mr. Carl will celebrate his fifteenth anniversary as organist and choir-master of

the Old Presbyterian Church by giving an organ recital Monday evening, March 18. The assisting soloist will be Hans Kronold the cellist. Mr. Carl is one of the most prominent choir-masters in New York city and some of the best work done by choirs here has been accomplished under his direction. The Guilmant Organ School of which he is director was organized eight years ago and now is one of the greatest schools of its kind in the world. Its success has been due entirely to the efforts of Mr. Carl, to his fine musicianship, unusual discipline and excellent management. He has pupils from every part of the globe and many of his former pupils are filling positions in various parts of the country.

ORCHESTRA CLOSES SEASON.

Marie Hall Heard with the Montreal Symphony Under J. J. Goulet.

MONTREAL, March 9.—The Academy of Music was completely filled yesterday when the Montreal Symphony Orchestra gave its last concert for this season with the assistance of Marie Hall, the young English violinist. The Andante and Finale from Mendelssohn's Concerto for violin, and the Bach Chaconne, were her numbers.

J. J. Goulet conducted the accompaniment of the Mendelssohn Concerto in a most noteworthy vein and received a very energetic handshake from Miss Hall at

the end of the number. The orchestra played Beethoven's Leonore Overture No. 3, Mozart's Symphony No. 31, "Meditation," by Herfurth; "Menuet des petits violons," by Pessard, and Auber's overture to "Masaniello."

The Symphony Orchestra deserves credit for bringing such a number of prominent soloists to this city this year and the manager, F. A. Veitch, seems perfectly pleased with the success of this commendable venture. C. O. L.

Ruegger-Hamlin Concert in Columbus.

COLUMBUS, O., March 12.—Elsa Ruegger, cellist, and George Hamlin, tenor, gave a concert in Memorial Hall to-night. E. M. S.

NOTED ARTISTS IN BENEFIT.

Concert For Ecole Maternelle a Financial and Artistic Success.

A concert with bal masque for the benefit of the Ecole Maternelle Française, was held Tuesday night at the Hotel Astor. It was a financial as well as artistic success. On the concert programme were M. Bailard of the Metropolitan Company, Mlle. Ely Barnato, William Philps, McCall Latham and Grace Munson. René Weldenstein of the Alliance Française gave two monologues. Among those present were Mrs. J. West Roosevelt, one of the patronesses, Alcide Ebray, the French Consul General, and Gen. Horace Porter.

CHICAGO WELCOMES MR. GABRILOWITSCH

Another Fine Programme Reveals His Ability as Interpreter.

CHICAGO, March 12.—The concert which Ossip Gabrilowitsch gave at Music Hall, Sunday afternoon, strengthened the excellent impression he made in this city on previous occasions. Gabrilowitsch is a player of whom one never tires. His command of every technical resource enables him to vividly present every shade of the composer's meaning; his deeply poetic nature puts him into close touch with the spirit of the master whose work he interprets; his sanity and balance prevent his abundant sentiment from degenerating into sentimentality.

One is apt to overlook the young Russian's brilliant technical achievements from the very fact that his mind is so much more brilliant than his fingers. His interpretations are unusual, but never bizarre, original always in a sane and reasonable way. His programme on this occasion began with Beethoven's "Rondo" in G. Then came three Bach numbers, a "Prelude" in A minor, a "Sarabande" in E minor, from one of the English suites, and the "Gavotte" in B minor, from one of the violin suites, in the arrangement by Saint-Saëns. Especially was Mr. Gabrilowitsch successful in the last named work, which he had to encore.

In Chopin's Sonata in B flat, Mr. Gabrilowitsch introduced some decidedly novel and interesting points, such as playing the "Funeral March" in a much livelier tempo than is usual. This movement, especially, was very impressive, showing some very rich and beautiful color effects. The last movement was evidently played with de Pachmann's commentary in mind, that "This movement is the wind sighing over the lonely grave."

In contrast to the impressive dignity of this work, came four of Mendelssohn's "Songs Without Words," given in a finished manner. Liszt's "Etude" in F minor afforded the best medium possible for the exploitation of Mr. Gabrilowitsch's digital dexterity, and was played in a most brilliant and effective manner.

OPERA BACKER ILL.

"Joe" Ullman Has Nervous Collapse in Los Angeles Hotel.

LOS ANGELES, CAL., March 11.—The Los Angeles "Examiner" says: "Joe" Ullman, millionaire bookmaker and "angel" of the San Carlo Opera Company, whose stand at Saratoga last August gave him national notoriety, when he defied Governor Higgins, Richard Canfield and the sheriff, and opened his gambling joint, causing the closing of the lid on Saratoga, is seriously ill in his rooms at the Hotel Alexandria. He has suffered nervous collapse as a result of the troubles he has undergone since he has accompanied the San Carlo singers on their Western tour.

Director Henry Russell is worried over the mental as well as the physical condition of his financial backer, and two physicians are trying to save Mr. Ullman from a complete breakdown which is threatened.

Liszt's "Tasso," Strauss's "From Italy," and Schubert's ninth symphony were chosen by Weingartner for the six hundredth programme of the Royal Orchestra in Berlin. The first of these concerts was given in 1842. Among the conductors preceding Weingartner were Taubert, Mendelssohn, Dorn, Deppe, and Sucher.



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TRIALS OF THE OPERA SINGER

Bessie Abbott Tells How She Prepared Herself to Sing New Role In One Day.



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"FIFI" AND "DODO," BESSIE ABBOTT'S PETS

"Fifi" and "Dodo"—they are Bessie Abbott's pets, and if you should happen to visit the attractive young American opera singer at her apartments in the Collingswood and not go into ecstasies over them, their charming owner will view you with suspicion, as some one inhuman, incapable of appreciating the particular merits which Miss Abbott insists they possess.

It is a case of "If you hope to make an impression upon me you must admire my cat and dog," so I immediately proceeded to say nice things about the two fluffy creatures.

"Now, isn't he just too intelligent for anything," Miss Abbott exclaimed as she placed the somewhat reluctant "Fifi" on the edge of the table and made him go through a series of tricks.

Someone else in the room made the commonplace but gallant observation that the dog couldn't help being intelligent considering the company it had been used to. A pair of flashing eyes, a look of feigned disdain, and gradually a smile of appreciation silenced the venturesome speaker.

But there is so much besides dogs and cats to admire when one is in Miss Abbott's company that "Fifi" and "Dodo" are soon relegated to a distant corner of the room.

An American girl, full of life and ambition, young and pretty enough to satisfy the most exacting demands of up-to-date metropolitan opera requirements, Miss Abbott has, in little more than a year won an assured place in the ranks of popular opera singers of the day. Some of us regret that she is not heard oftener at the big opera house on Broadway, but that's another story, involving a long dissertation on what is popularly known as "opera politics."

"Singing in grand opera isn't as easy a matter as it may look to be from the

other side of the curtain," Miss Abbott remarked, calling to mind a recent experience she had. "At nine o'clock in the morning I was notified that I would be expected to sing in 'Traviata' on the evening of the same day. Now, I knew the part well in French, but had never sung it in Italian. Picture me singing and studying all day—eating nothing but two raw eggs—and going to the opera house to face an audience that had been used to hearing singers of greater reputation than mine give the part. But I did it as best I could and there was a lot of satisfaction in doing it."

It was left for someone else to tell how Miss Abbott won a great triumph on that occasion and received more curtain calls than had been demanded of any other member of the company up to that period in the season.

There was a time, not so many years ago, when Miss Abbott never dreamed that she was to sing in grand opera. She thought she was going to spend the rest of her days singing coon songs in vaudeville. But she once met Jean de Reszke on a steamer going to Europe and after he had heard her sing, he advised her to study along more serious lines.

That was the turning point in her career. She spent four years under the careful tutelage of Mme. Frida Ashforth, and then made her debut at the Paris Opera. Her success was so pronounced that she sang *Juliette* four times during the first week of her engagement. Miss Abbott made her American debut last season at the Metropolitan, singing *Mimi*, in "La Bohème" and since then she has won a series of triumphs. K.

An opera is being written on the subject of Kingsley's "Westward Ho!" The "book" is from the pen of E. F. Benson, the eminent novelist, and the music by P. Napier Miles. Rumor has it, also, that Landon Ronald is composing an opera.

RECITAL OF THE LHEVINNES.

Famous Exponents of Ensemble Piano Playing Heard in New York.

Those who admire the neglected art of ensemble piano playing had an opportunity Thursday afternoon to hear in Mr. and Mrs. Josef Lhevinne, famous exponents of this branch of musical art. During his last recital for the season in Carnegie Hall, Mr. Lhevinne had the assistance of Mme. Lhevinne, who played with him Arenski's Suite No. 1 for two pianos, which was composed expressly for these artists. Although Mme. Lhevinne and her husband have given ensemble recitals throughout Europe, they have played together but little in this country. After a recent appearance in Chicago, the critic of the "Tribune" said that if they were in as perfect accord in their private life as they were on the concert stage, they must be the most harmonious couple in the world. Their New York concert will be reviewed in *MUSICAL AMERICA* next week.

NEW ORLEANS PHILHARMONIC.

Mme. Szumowska-Adamowska Plays at Society's First Concert.

NEW ORLEANS, LA., March 8.—The celebrated pianiste, Mme. Szumowska-Adamowska captivated a large audience at the French Opera House last Saturday night when she appeared under the auspices of the Philharmonic Society, a new organization of musical people of this city. The Mason & Hamlin piano was used. This was the first concert by the society and judging from the large attendance, the applause and the comments of the newspapers, it would seem that the society has met with popular favor.

Manager J. V. Dugan of the Cable Company, who is one of the prime movers in the Philharmonic Society, has arranged another concert for Rudolph Ganz, the celebrated Swiss pianist.

The Philip Werlein Co., Ltd., will have Rosenthal in New Orleans shortly. He will use the Weber piano. T. E. F.

HADN'T JOINED THE UNION.

Musicians Refuse to Play Under Impersonator of Sousa, Campanini et al.

The musicians in Keith & Proctor's Twenty-third Street Theatre dropped their instruments and refused to play Monday afternoon when Charles Berton, an impersonator connected with "The Stunning Grenadiers," attempted to lead them. Berton, who does not belong to the union, impersonates Sousa, Hertz, Campanini and other famous leaders. Not a sound followed the swing of his baton.

When the orchestra refused to play, some one was found who pounded the piano while Berton went through his performance.

Benjamin Rolfe, a member of the union and part owner of the show, stepped into Berton's place at night and assumed the latter's rôle, the orchestra working with him in perfect harmony.

ALBANY PROUD OF TALENTED SOPRANO

Grace Rathbone Patton, Who is Giving a Series of Recitals, is a Pupil of Local Teachers Only.

ALBANY, March 11.—One of Albany's foremost sopranos is Grace Rathbone Patton, whose success is all the more gratifying, as she has received her entire musical training in her home city.



GRACE RATHBONE PATTON
Gifted Young Albany Soprano Who Has Received Her Entire Training in Her Home City

Miss Patton began her musical studies in 1896 with Charles A. White, with whom she continued for a year, until Mr. White left to join the faculty of the New England Conservatory in Boston. Two years later she resumed her work under the late Dr. Henry Giles, organist of the Second Presbyterian Church, who taught her according to the Shakespeare ideas of voice production, which he had imbibed during a two years' course of study under Shakespeare himself in London. She was soon appointed soprano soloist of the Second Presbyterian Church, and in the Fall of 1903 she accepted a similar position at the Temple Bert Emert, where she remained for three years. On the death of Dr. Giles she took a course in harmony and interpretation with Frank Sill Rogers, organist of St. Peter's Church.

Miss Patton, whose voice is of a naturally beautiful quality, flexible and of wide range, and finely cultivated, has been giving a series of recitals that rank among the most notable events of the local musical season.

A recital by the pupils of the Master School of Music of Brooklyn was given on Monday evening of last week. The participants were most successful in their selections and received favorable comment.

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DEAF HEAR MUSIC BY NEW INVENTION

Electric Currents Put to
Good Use By French
Physician.

PARIS, March 10—Maurice Dupont, one of the principal doctors of the Sainte Anne Lunatic Asylum, has just perfected an apparatus by means of which musical sounds may be communicated to the deaf. The sounds are conveyed by means of an electrical reproduction by alternative currents. The alternative current is composed of periods, the frequency of which corresponds to the number of vibrations of each note. A high note corresponds to a rapid vibration, a deep one, to longer periods.

The machine is of the phonograph variety. In a recent interview Dr. Dupont said:

"The idea occurred to me originally owing to my experience with the unfortunate patients of the St. Anne Asylum. I frequently gave them a kind of internal massage. As you know, people whose brains are affected often suffer from melancholia.

"By the use of varying currents of electricity I have found it possible to stimulate my patients, and it occurred to me at a concert one day that the sense of touch might easily be made to convey to the mind musical vibrations if they could be translated into a simple formula.

"That is practically what I have discovered. The deaf and dumb will have to learn the language, just as the blind must learn to read the Braille alphabet. That is comparatively easy, and I hope that some day we shall have pianos for the deaf and dumb, the keys of which will convey by slight electric shock in the finger tips to the brain of the afflicted musician the melodious sounds with which he is delighting an audience.

SONGS AND 'CELLO SOLOS IN BOSTON

Mrs. Helen Allen Hunt and Herman
Hecker Present a Programme of
Varied Interest.

BOSTON, March 11—One of the social and musical events of the season was the musicale given recently at The Tuileries on Commonwealth Ave., in aid of the New England Peabody Home for Crippled Children. The soloists were Mrs. Helen Allen Hunt, the mezzo-contralto of this city, and Hermann Hecker, 'cellist. The following programme was given: "The Little Dutch Garden," Loomis, "The Bluebell," MacDowell, "The Pussy Willow," Mildenberg, "Daisies" Hawley, "Four-Leafed Clover," Brownell, "Violets," Cornelius, "The Seed Song," Woodman, Helen Allen Hunt; Souvenir De Spa Fantasia, F. Servais, Op. 2, Hermann Hecker; "Morte" d'Erlanger, "Les Cigales," Chabrier, "Ma Lizette," d'Indy, "La Belle du Roi," Holmes, Helen Allen Hunt; Adagio for 'Cello, G. Goldermann, Op. 83; Andante from A Minor Concerto, G. Goldermann, Op. 14, Mr. Hecker; "My Lover He Comes on the Skee," Clough-Leigher, "At Evening," Miss Daniels, "Minuet," "The Ships on the Sea," "Valentine," L. Damrosch, "Dream in Twilight," Strauss, "I Love and the World Is Mine," Manney, Helen Allen Hunt.

Mrs. Hunt was heard to equal advantage in her three groups of songs. In the first group "Daisies" and "Violets" were sung with a daintiness of touch thoroughly characteristic of Mrs. Hunt's work in pieces of this nature. Mrs. Hunt's diction in French is beyond reproach and the French group was given with the finesse of an artiste. "Les Cigales," by Chabrier, was sung for the first time in this country by Mrs. Hunt at her recent recital in this city. It is an interesting bit of French composition and it is needless to say that Mrs. Hunt gives it a most intelligent interpretation. Mrs. Hunt's accompaniments were played by Miss Low.

The 'cello numbers were given in a thoroughly enjoyable manner. D. L. L.

Queen's Death Tragically Announced By Funeral March at Piano Recital

Jan Sicksz Performs Chopin Sonata When Sad News is
Brought to Royal Hall at Gmunden.

GMUNDEN, March 9—A weird tale has been circulating in the papers relating the death of the Queen of Hanover.

The old Queen, a sovereign without a kingdom, for the ruler of Hanover relinquished his privileges in 1866 to the King of Prussia, burdened with years and in failing health, had for some time been a visitor in that charming hill town of Austria Superior.

It was hoped that the invigorating breezes of the Carpathian Alps might help her to carry more blithely the weight of her eighty-eighth Winter.

During all her life music had constantly been her favorite diversion. On the ninth of January she was to attend a musical entertainment expressly arranged for herself and some royal guests. The famous Dutch pianist, Jan Sicksz, who will tour America next year under the auspices of the Mason & Hamlin Co., and whose noble ancestors played such an important part in shaping the destinies of the kingdom of Holland, was to appear that evening.

Therefore it came as a bitter disappointment to all, when, at a late hour, it was rumored in the Royal Hall of the Gmunden Casino, crowded with princely guests from Vienna and Munich, that the Queen, slightly indisposed, had to renounce the pleasure of being present. Still, her daughter, Duchess Tyra of Cumberland, and her granddaughter, Grand Duchess Alexandra, of Mecklenburg-Schwerin, made their entrance in the Royal box a few minutes after nine and their aide-de-camp declared the concert open.

By and by the audience had begun to forget the unfortunate contretemps and Jan Sicksz, who had received two laurel wreaths from the hands of Countess Lubomirsky and Baroness de Stahl-Almassy, was glorying in the joy of his triumph.

But suddenly, with a clinking of his sword on his spurs, a military court at-



JAN SICKSZ

Dutch Pianist Who Announced Death of the Queen of Hanover by Playing Funeral March at Royal Entertainment in Gmunden. He Will Tour America Next Season

taché entered the Royal box and whispered a few words to the Princess.

Tragically pale, the Queen's daughter and granddaughter arose and left the hall. The pianist ended abruptly on a chord and hurried behind the scenes. He soon came back and motioning to the audience not to applaud, he sat down at the piano and played as he had never played it before, the third part of Chopin's Sonata Op. 35, the Funeral March put on the programme at the Queen's request.

There was a ghastly pause and after the last chord had died away, one of the most aristocratic audiences in the world filed out of the Hall into the reception room and all shook silently but heartily the hand of the deeply moved virtuoso.

ROSE FORD PLAYS IN NEW YORK

In Conjunction with Mrs. Frederic Martin
Talented Violiniste Gives Fine
Programme.

Under the auspices of the New York Institute of Music, Rose Ford, the talented young violiniste, appeared as the principal soloist at a concert given Friday of last week. Miss Ford rendered a programme whose difficulty was only a degree less great than its inherent value.

The young woman has personality, but never superimposes it upon that of the composer whose work she is interpreting, beyond giving her interpretations the stamp of individuality. Her technique is finished and refined to a degree.

With Mrs. W. Hutson Ford at the piano, she gave a highly commendable rendering of Ries's "Suite in G," the "Andante" and "Finale" from Mendelssohn's Concerto in E minor, Hubay's "Hejre Kate," Dvorak's "Humoresque" and Wieniawski's "Polonaise Brillante" in A.

Variety was introduced into the programme by two groups of songs by Mrs. Frederic Martin, soprano, who sang in excellent voice and style Gounod's "Ave Maria," for which Miss Ford played a sympathetic violin obligato, Hook's "Listen to the Voice of Love," Beach's "The Year's at the Spring," Wekerlin's "Chanson du Papillon," Dvorak's "Songs My Mother Taught Me" and Cowen's "Birthday Song."

\$50,000 A WEEK FOR MME. MELBA

Talking Machine Company Engages Her
and She Postpones Her Departure
From America.

Mme. Melba's present season in America, which has already been twice extended owing to the great demand for her appearance in opera and concert, has now been further prolonged owing to the enterprise of the Victor Talking-Machine Company, which has made her an offer unique in musical annals.

Instead of sailing for Europe on the *Kron Prinz William* on March 26, the day following Mme. Melba's final appearance at the Manhattan Opera House, she will now stay in New York until April 2, and during the entire week between these two dates she will sing only for this talking-machine company, which is making great preparations to secure a series of perfect Melba records.

In order to obtain this concession from the prima donna, the company, it is said, has entered into a contract to pay Mme. Melba \$50,000 for the week, and guaranteeing further a continued payment of royalties so long as the records are sold.

No record is to be placed on the market without her approval and orchestral or piano accompaniment as desired by the prima donna. All facilities are to be placed at her disposal by the contracting company.

OPERA STARS MAKE MERRY FOR CHARITY

Versatile Metropolitan Tenor
Appears in Punch and
Judy Show.

On Sunday evening the ballroom of the Hotel Astor, New York, was transformed into a cabaret, and the "Sign of the Bun" swung outside the door. "Zum Krapfen" was the official German name for the entertainment, which was arranged for the benefit of the Austrian Emigrants' Home by the Austrian Society.

Many of the opera stars dropped their operatic manners for this night only and behaved like vaudevillians, while a crowd of fashionably dressed people applauded rapturously from the tables on which were plates piled with buns.

The programme commenced with a prologue sung by Andreas Dippel, who, made up as a Pierrot, stepped before the curtain and invited those present to have a good time, to eat, to drink, and to hiss or applaud as they saw fit. Then the curtain rose, revealing a Venetian scene and a large grand piano, at which sat Maurice Baumfeld, who had arranged the entertainment, and Paul Eisler and Kurt Schindler, two of the accompanists at the Metropolitan Opera House, who played an elaboration on a popular Austrian waltz melody.

Though most of what followed was in a light vein, there were occasional serious notes sounded. Katharine Fleischer-Edel sang a group of German *Lieder*, Franz Steiner, the young Metropolitan Opera House baritone, was heard in a song by Kurt Schindler and Baroness Rottenthal gave a symbolic dance.

The rest of the programme was aimed at the audience's sense of humor. Mr. Mühlmann sang a Russian song, and then, for fear he would be taken seriously, he sang of Nero, who wished that all the people in Rome had one head so that he could cut it off.

"I wish," ran his second verse, "that all the women in the world had one mouth so that I could kiss it."

Lina Abarbanell was perhaps the hit of the performance with a number of catchy German songs more popular than are usually heard in a foreign tongue on this side of the Atlantic. Franz Steiner and Andreas Dippel gave a Punch and Judy show and sang the parts of their puppets, a performance that convulsed the audience. About \$500 was realized from the entertainment.

GABRILOWITSCH IN PIANO RECITAL

Russian Pianist Plays Before Large and
Appreciative Audience in New
Bedford, Mass.

NEW BEDFORD, MASS., March 11.—Following his successful appearances in New York, Ossip Gabrilowitsch, the noted Russian pianist, played here last evening. He was greeted by a large audience, which was demonstrative in its appreciation of his ability, and he left behind him the memory of a great musician and an evening of delight in his artistic playing.

The programme opened with Beethoven's Rondo in G major, after which followed a Prelude, Sarabande and Gavotte by Bach, in which the artist displayed admirable conception and tonal beauty of the highest type. The Chopin Sonata in B flat minor was played in a majestic manner, throughout which he showed a fine sense of musical feeling and resourceful technique.

It remained for the last group of selections by his own countrymen, embracing Moszkowski, Tchaikowsky and Rachmaninoff, to show to the fullest degree the wonderful versatility of Gabrilowitsch's ability. In no other selections was the great artistic temperament of the pianist more manifest than in these, which were given with exquisite taste and an accuracy of finger action denoting absolute mastery of his instrument. The programme closed with a brilliant performance of Liszt's étude in F minor.

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SEMBRICH SINGS HER SEASON'S FAREWELL

Mme. Schumann-Heink Heard as "Brangaene"—Caruso Indisposed

ONE WEEK AT THE METROPOLITAN

Wednesday, March 6—"Tristan und Isolde": Mmes. Galski, Schumann-Heink; MM. Burgstaller, Goritz, Blass, Mühlmann, Reiss.
Friday, March 8—"Tosca": Mme. Eames, MM. Dippel, Scotti, Dufriche, Bars.
Saturday, March 9—Matinee—"Lucia di Lammermoor": Mmes. Sembrich, Simeoli; MM. Dippel, Stracciari, Navarini, Bars.
Evening—"Lohengrin": Mmes. Fleischer-Edel, Homer; MM. Burgstaller, Van Rooy, Blass, Steiner.
Monday, March 11—"Hänsel und Gretel": Mmes. Mattfeld, Alten, Homer, Weed; M. Goritz. "I Pagliacci": Mme. Alten; MM. Bars, Scotti, Reiss, Simard.
Wednesday, March 13—"Aida": Mmes. Eames, Louise Homer; MM. Caruso, Stracciari, Plançon, Mühlmann.

Mme. Schumann-Heink lifted *Brangaene* out of its position as a subordinate rôle and made it one of the dominant features of the performance of "Tristan und Isolde" at the Metropolitan, last week. She imbued the part with rare dramatic significance and sang with rich beauty of voice. Mme. Galski was more at home as *Isolde* than when she first essayed the rôle, a few weeks ago. She acted with greater breadth and ease and sang with more imposing effect, but she has not yet grown into a thoroughly convincing impersonation of the Irish princess. Mr. Burgstaller replaced Mr. Burrian as *Tristan*, and no regrets were expressed.

"Tosca" was given on Friday with one member of the Eames-Caruso-Scotti combination missing. Placards in the lobby announced that Mr. Caruso was indisposed. Mr. Dippel sang in his stead.

At the Saturday matinee the season's "farewells" were continued. Mme. Sembrich made her final appearance in "Lucia," and the cordiality of her reception could leave no doubt in an impartial observer's mind as to this artist's firm hold on the affections of New York opera-goers. After the third act she was recalled fifteen times and deluged with flowers. The assisting cast was weaker than usual. Mr. Dippel was the *Edgardo*, while Mr. Journet's rôle was taken by Mr. Navarini. Mr. Journet being a recruit to the sick corps.

The performance of "Lohengrin," in the evening, was noteworthy as presenting Mr. Burgstaller in the title rôle for the first time anywhere. His impersonation of the knight was not, however, on the same level as his *Tristan*, *Siegfried* or *Parsifal*. Mme. Homer's *Ortrud* and Anton Van Rooy's *Telramund* were fine dramatic achievements. Mme. Fleischer-Edel's *Elsa* is familiar to this season's public.

Continued indisposition prevented Caruso from appearing as *Canio* in "I Pagliacci," on Monday. Mr. Bars acted as substitute.

A CHICAGO CONTRALTO.

Sybil M. Carson Attracts Attention in the Windy City.



SYBIL M. CARSON
Chicago Contralto Who Studied Four Years in Berlin

CHICAGO, March 11.—Sybil M. Carson, a new contralto, who is attracting attention in Chicago, was born in Arcola, near Toledo, O., and early showing a voice of quality, commenced the study of music in the latter city. She went abroad and studied in Berlin for four years, then returning to America she spent some time in the studio of Samuel R. Gaines in Boston. Later she went to Chicago, making a specialty of oratorio with Max Heinrich. Her voice has a soft, rich quality and has a remarkable carrying power.

"A queer thing happened at the musicale last night," said an indignant concert-goer the other day. "I sat beside a fat old fellow with watery eyes, and I couldn't help speaking to him about a woman who kept up a running conversation the whole evening. She was loaded down with jewelry, and was so evidently a person who was not accustomed to associating with refined people that I simply had to express my opinion of her."

"Well?"
"I told the man next to me just what I thought of her—and it didn't turn out that she was either his wife or his sister."

Saint-Saëns, the French composer, during his recent visit to America made a brief address on America at a dinner party in Chicago.

"The American business spirit," he said, in the course of his address, "is an excellent thing. To it undoubtedly America's unexampled prosperity is due. But I think this spirit is sometimes carried too far."

"For instance, in a hotel barber shop yesterday I asked the barber if he had ever heard a certain celebrated pianist."

"No, sir," he replied, emphatically, "These pianists never patronize me, and so I never patronize them."

AUBER'S SPARKLING MASTERPIECE SUNG

Bonci the Star of Hammerstein's Performance of "Fra Diavolo."

ONE WEEK AT THE MANHATTAN

Wednesday, March 6—"La Bohème": Mmes. Melba, Trentini; MM. Bonci, Sammarco, Arimondi, Gilbert Galletti-Gianoli, Tocchi, Reschiglian.

Friday, March 8—"Fra Diavolo": Mmes. Pinkert, Giacomini; MM. Bonci, Arimondi, Gilbert, Galletti-Gianoli, Venturini, Fossetta.

Saturday, March 9—Matinee—"Carmen": Mmes. Bressler-Gianoli, Donalda, Trentini, Giacomini; MM. Dalmores, Sevelhac, Glibert, Daddi, Mugnoz, Reschiglian.

Evening—"Aida": Mmes. Russ, De Cisneros; MM. Bassi, Ancona, Arimondi, Tocchi.

Monday, March 11—"La Bohème."
Wednesday, March 13—"Fra Diavolo."

Oscar Hammerstein placed his patrons under a great obligation to him by reviving Auber's charming opera, "Fra Diavolo," last week, and presenting it with the same attention to general excellence that has been lavished upon all the other productions at his opera house. This little masterpiece of Auber's had not been heard in New York under dignified circumstances for over twenty years; that is to say, though it had been occasionally served up to the public in almost unrecognizable forms by various itinerant troupes, it had not been given a worthy performance since the days of grand opera at the Academy of Music.

As sung by Mr. Hammerstein's company, with Mr. Campanini at the helm, the opera pulsated with life and glowed with romantic color. Mr. Bonci, in the title rôle, was the special star of the cast, second honors falling upon Mr. Gilbert as *Lord Roeburg* and Messrs. Arimondi and Gianoli as delightful banditti. Mme. Pinkert entered into the part of *Zerlina* with unwonted vivacity, which did not, however, conceal her vocal shortcomings. Mme. Giacomini was *Lady Pamela*. The chorus sang with enthusiastic vigor and the orchestra did admirable work.

Rosenthal's Piano Wrecked.

REDLANDS, March 6.—The fine Weber grand piano used by Moriz Rosenthal, the great Austrian pianist, who gave a recital before The Spinnet, the Redlands musical organization, to-night, was wrecked this afternoon in front of the Santa Fé depot by a runaway car. The box and the case of the instrument were crushed, but the owner cannot determine how seriously the mechanism of it is damaged.

The first of a series of musicales by the pupils of Mme. Frida Ashforth was given at her residence March 12. Others are announced on March 19 and 26, at which Bessie Abbott of the Metropolitan Opera will be the guest of honor.

SONG CALMS AUDIENCE.

Evangelist Sings When Fire Breaks Out Under Stage.

ABERDEEN, S. D., March 10.—While revival services were in progress in the Auditorium to-night fire started under a platform on which 300 members of the choir and several preachers were sitting. The place was packed by 2,000 persons.

When smoke was noticed several walked out, and Rev. R. E. Johnson, leader of the revival, at once began singing. The choir took up the refrain and preachers went among the congregation, advising them to leave quietly. Some of the more excitable people made their exit through windows, and in ten minutes the immense hall was empty.

Before the choir and evangelist left the platform the rear portion of it was in flames. Firemen fought the fire for an hour, finally subduing it after most of the platform had been burned. No one was hurt.

MISS BECKER'S RECITAL.

Young American Pupil of Joachim to Play in New York.



DORA BECKER

As a Child Violinist She Traveled With Emma Thursby, Clara Louise Kellogg, William Sherwood and Others of Equal Fame

Dora Becker, the violinist who gives a recital in Mendelssohn Hall, New York, next Tuesday, as a child traveled with Emma Thursby, Clara Louise Kellogg, William Sherwood and Edward Lloyd and also appeared as soloist with America's leading orchestras under such conductors as Anton Seidl, Theodore Thomas, Julius Lorenz, Frank Van der Stucken and the Philharmonic Orchestra in Berlin. She has just returned from abroad, where she played in England, Germany and France and has also been studying with Joachim.

Miss Becker will be assisted by Charles Norman Granville, baritone; Gustav L. Becker, pianist, and Max Herzberg, accompanist.

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WRITES AS FOLLOWS

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My recent visit to your factory,—or rather I would say, to your creative-constructional department,—and the interesting and instructive descriptions and explanations of your artisans have been but additional proof to convince me that my opinion regarding your instruments is just.

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I cannot refrain from expressing to you my appreciation of these wonderful instruments and of the very great part they have played in this the most successful of all my American Tournees.

Very truly yours,

(Signed) Ossip Gabrilowitsch

NEW SONG CYCLE SUNG IN BOSTON

Ray Finel's Pupils Present G. H. Clut-
sam's "The Hesperides" with
Gratifying Results.

Boston, March 11.—The mid-season recital by pupils of Ray Finel, the tenor soloist and teacher of this city, was given recently at Huntington Chambers.

The programme included two songs by Frederick Knight Logan, sung by Ada M. Loveland; Handel's "Honor and Arms" by E. E. Goldston; songs of Benjamin Whelpley and Arthur Foote, sung by A. Vera DeLiege; Cadman's "Could Roses Speak" by Clarence A. Stewart, and a group of Reynaldo Hahn and Arthur Coquard, sung by Grace M. Miller.

Of particular interest was the cycle of songs and quartettes, "The Hesperides," by O. H. Clutsum, which is a genuine novelty. After making arrangements to produce this cycle several months ago Mr. Finel found that there were not a sufficient number of copies of the work in this country to give to his pupils and the recital was consequently delayed a month longer in order that additional copies of the music might be secured from Europe.

The chorus numbers in which there was a double quartette were worthy of particular mention. Among the soloists Mr. Heald possesses a dramatic baritone voice and his singing of the "The Hag" was unusually pleasing. Of the other soloists the Misses DeLiege and Loveland, who have soprano voices of lyric quality, and Miss Miller, whose voice possesses more of a dramatic quality, gave their numbers in a most satisfactory manner. Miss Tuttle's alto voice was heard to excellent advantage.

D. L. L.

AS COMPOSER AND PIANISTE.

Agnes Clune Quinlan Appears in Double
Role in Sharon Hill, Pa.

Agnes Clune Quinlan appeared in the double rôle of composer and pianiste at a concert recently given at Sharon Hill. Besides the numbers which she personally rendered, Edward Shippen Van Leer sang a group of songs of her composition, which were warmly received by the audience. Miss Quinlan has a charming gift



AGNES CLUNE QUINLAN

Young Pianiste Who Won Marked Favor
at Recent Recital in Sharon Hill, Pa.

for expression, voicing her thought in clear and graceful form. "A Wish," "The Garden," "Sympathy" and "O Heart, Be Still!" were the titles of her own music. Miss Quinlan was born in Limerick, Ireland, and is a gold medallist of the Royal Academy of Music, London. She played also MacDowell's "To a Wild Rose" and the popular Poldini, "Dance of the Doll." Her reception was of the heartiest.

Heinrich Hoebel, Raymond Shreyock, Olaf Hals and Carlo Fischer, constituting the Minneapolis Symphony Quartette, gave the last concert of the season of that organization last Tuesday in its home city. The contents and rendering of the programme made it the high water mark of the musical season. Schubert's posthumous quartette, "Death and the Maiden," and Brahms' Sextette in G Minor framed a new sonata for piano and 'cello, by Ernest Lent, interpreted by Mrs. J. A. Nelson and Carlo Fischer. In the sextette the additional players were Alfred Spiel and George Ransom.

EXPERIENCES OF AN ARTIST "ON TOUR"

Mark Hambourg Says One Soon Gets Used to the Unpleasant
Features of Travel.

Musicians who go "on tour" are unanimous in expressing their dislike of the trials and annoyances necessarily attendant on a movable home. Mark Hambourg, the pianist, who spends practically all of his time on the road, says that like most unpleasant things, one gets used to it.

"Of course, traveling in Europe is nothing compared with that in America, where you are often two thousand miles from the place of your next recital. In fact in 1900, when I made a tour of over a hundred places in the United States, I practically lived on the train.

"Touring, otherwise traveling, is a great education in itself to those who will read as they run, for the different races and individuals one comes across supply food for endless reflection, and are of particular value to an artist. However, it is a curious fact—and I make the statement without any hyperartistic imagination—that, go where you will, it is always the best music that is most appreciated. For instance, in Australia—not the higher cultured centres, such as Melbourne and Sydney, but the 'backwoods,' so to speak—Bach and Beethoven are just as much appreciated as the more modern composers.

"But trains are not the only means of conveyance an artistic globe-trotter must use. He has to do all sorts of things to reach places in time for concerts. Once in South Africa, when driving in a postcart drawn by twelve mules, we got into such

a blinding rainstorm that we were taken over a sheer cliff into a deep spruit below. My escape was miraculous, but I reached my destination unharmed.

"Touring gives one the opportunity of introducing new works to one's audiences and testing their effect, though managers, as a rule, do not favor a programme of anything but old favorites. No pianist, however, should start on his trip without at least two hundred pieces in his repertoire to draw from, not only for variety's sake, but that he may have all the great classics at his finger ends, which insures his being able to fulfill any special or important request for a certain piece. The concerto I am most asked for is the Tchaikowsky in B flat minor, and of Beethoven's sonatas, the 'Appassionata.'

"These 'requests' I receive from ladies all over the world, and they are generally handed to me as I enter the concert hall. They usually request that if Mr. Hambourg is giving an encore he will kindly play such and such a composition. Some are little simple pieces which beginners play, and most of them so-called 'school-girl' favorites.

"One of the most curious 'special requests' I ever had, was in Melbourne. I was sitting down to play an encore piece, when a shrill voice suddenly cried, 'Please play Chopin's "Because."'" Musicians need not be told that the 'Berceuse' was intended, though some might think it was a companion piece to Schumann's 'Why?'"

WAGNER AND MOZART FESTIVAL

Dates for Coming Performances in
Munich Definitely Arranged.

Munich, March 10.—The dates for the Wagner and Mozart Festival have just been arranged.

The Wagnerian performances at the Prince Regent Theatre will take place in the following order: "Tristan und Isolde," August 12; "Rheingold," August 14; "Walküre," August 15; "Siegfried," August 17; "Götterdämmerung," August 19; "Tristan und Isolde," August 21; "Tannhäuser," August 23; "Meistersinger," August 24; "Tristan und Isolde," August 26; "Rheingold," August 28; "Walküre," August 29; "Siegfried," August 31; "Götterdämmerung," September 2; "Tannhäuser," September 4; "Meistersinger," September 5; "Tristan und Isolde," September 8; "Rheingold," September 9; "Walküre," September 10; "Siegfried," September 12; "Götterdämmerung," September 14.

Mozart's works will be played at the Residenz Theater on the following days: "Don Juan," August 1 and 7; "Noce de Figaro," August 3 and 9; "Cose fan tutte," August 5 and 11.

SYRACUSE FESTIVAL PLANS.

Noted Soloists and New York Symphony
Orchestra to Play There in April.

SYRACUSE, March 14.—The plans for the Festival to be given here April 6, 7 and 8 at the Alhambra Theatre are well under way. There are now 525 members, a number which it is hoped may be increased by April 1 to 800.

The New York Symphony Orchestra, under Walter Damrosch, has been secured together with the following soloists: Louise Homer, mezzo soprano; Ellison Van Hoose, tenor; Francis Rogers, baritone; William Harper, basso; Mary Hissem de Moss, soprano; Alexander Petschnikoff, violinist; Marcella Sembrich, soprano; Olga Samaroff, pianiste; Kelley Cole, tenor; Inez H. Dunfee, soprano; Alice Sovereign, contralto, and Alexander Salsavsky, violinist.

Among the composers to be heard will be Saint-Saëns, Tchaikowsky, Haydn, Mendelssohn, Handel, Verdi, Bach, Beethoven, Bizet, Schumann, Richard Strauss, Mozart, Grieg, Liszt and Wagner.

CHILD VIOLINISTE SOLOIST.

Arma Milch Plays with St. Paul Sym-
phony Orchestra.

ST. PAUL, MINN., March 9.—The sixteenth popular concert of the St. Paul Symphony Orchestra was given at the Metropolitan Opera House last Sunday afternoon.

Arma Sinkrah Milch, a child violiniste of unusual talent and great ambition, was given this opportunity to appear with the orchestra. She played the "Introduction and Adagio" from Bruch's G minor concerto with surprising freedom and maturity of conception for so young a player.

In a second appearance she played an "Adagio Pathétique" by Goddard and a "Berceuse" by Emil Straka, her teacher, accompanied by Margaret Milch at the piano. The young player was given the encouragement of hearty applause from an audience well pleased.

The orchestra played numbers of Elgar, Rossini, Weber, Mozart, Von Blon and Puccini, under the direction of N. B. Emanuel.

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PUPIL OF MACDOWELL NOW OPERA SINGER

**Ricardo Martin, Rising Young Tenor,
Began Musical Education at the
Piano.**

One of Edward MacDowell's pupils, Ricardo Martin, is at present making a reputation for himself as tenor with the San Carlo Opera Company. He was born in Kentucky twenty-eight years ago and was raised and educated in Europe, particularly in Paris. From his earliest youth he was destined for a musical career, and first studied violin. He then studied harmony and counterpoint and accentuation under the best masters in Italy. He has written a number of songs in French, German and English, and composed for male choruses as well as a number of full orchestral overtures.



RICARDO MARTIN

**Young American Tenor Who is Winning
Excellent Reputation in the
Operatic World**

Mr. Martin was for a number of years a pupil of the American composer, Edward MacDowell, of whom he is an ardent admirer. In Paris he studied under Jean De Reszke, Sbriglia and Escalai. Two years ago he made his first appearance in grand opera at Nantes, France, in "Faust," being advised to take up an Italian career, he then went to Milan to acquire a repertoire.

Mr. Martin speaks and sings French, Italian, German and English with equal fluency. This is his first appearance in America, and he is very delighted with the trip, and particularly appreciates the honor of singing with Mme. Nordica.

'CELLO-VIOLIN RECITAL.

**Elsa Ruegger and Francis Macmillen
Play to Large Audience.**

Elsa Ruegger, the Belgian 'cellist, and Francis Macmillen, the American violinist, appeared in joint recital, Wednesday afternoon of last week, at Mendelssohn Hall, New York, and were greeted by an immense audience.

Both artists confirmed the excellence of previous opinions formed of their playing. Richard Hageman distinguished himself by the beauty of his accompaniments.

The programme embraced the following numbers by Miss Ruegger: Locatelli's Sonata, Faure's "Elegie," Gera's "Zigeunertanz," Schumann's "Abendlied," Saint-Saens's "Le Cygne" and Popper's "Spinnlied;" by Mr. Macmillen, Tartini's "Variations on a Theme by Corelli," the "Adagio" from Bruch's Concerto in G minor, Leclair's "Tambourin," two "Bohemian Dances" by Ramegger and Ernst's "Hungarian Melodies."

GLOWING PRAISE FOR MME. SAMAROFF

**Performance With Boston Orchestra
Confirms Her Place Among
Leading Artists.**

Mme. Olga Samaroff, the young American pianiste who will soon complete her season in this country and appear with the leading musical organizations of Europe during the Spring and Summer, has never had greater success than this year. The manner in which she captivates her hearers is excellently illustrated in the following statements made by H. T. Parker, music critic of the Boston "Transcript," after Mme. Samaroff's recent appearance with the Boston Symphony Orchestra:

"Mme. Samaroff's playing of the solo part in Tchaikowsky's concerto confirmed her place among the young pianists of the new school whose traits, apropos of Mr. Ganz, we were noting the other day. Throughout Mme. Samaroff was eloquent with the appropriate eloquence of the music; throughout she seemed to take no thought of herself but every thought of Tchaikowsky. She conceived the concerto as a whole tone-poem, not as a succession of individual and telling effects. It never halted and it never made undue haste. It marched surely and clearly to its moments of decisive contrast and climax. Mme. Samaroff's gradual unfolding and illuminating of the spacious melody of the introduction was truly moving, as a broad, deep beam traverses and dispels surrounding mists. She kept the ensuing allegro alive with rhythm and warmly dramatic with sensuous feeling. The lyric intermezzo—for the second movement is none other—she softened or brightened with a pliant and sensitive charm that has not always been so delicate in her playing. In the finale she and the orchestra struck alternate fire until the music first glinted and then blazed. And all this without a hint of extravagance, exaggeration or toil, with entire command of an expressive technic, an animating touch, and a tone that is as the idea or the emotion made beautiful, vital or eloquent. Throughout the impression was one of the pianist's mastery of herself, her instrument and her music. The impression was so deep, so stirring, because of the sense behind of full understanding, of emotion felt and controlled, of passion that is ordered because it is so strong."

The University of California Symphony Orchestra's first concert of the Spring series could not be given at the Greek Theatre in Berkeley on account of unfavorable weather, so that the privilege of playing with orchestra under the open sky was denied Rosenthal, after all. The Harmon Gymnasium had to be resorted to. The pianist made a tremendous success by his performances of Chopin's concerto in E minor and Liszt's in E flat, while the orchestra gave a good account of itself in Beethoven's third "Leonore" overture and MacDowell's Indian suite.

Ricardo Stracciari, Italian baritone of the Metropolitan Opera House, will again be a member of Mr. Conried's company next season.

THE "TUM TUM" OF JAVANESE ORCHESTRA

**Music of the Orient Illustrated at Dutch East Indian Art
Exhibition in Coefeld.**



JAVANESE MUSICAL INSTRUMENTS

One of the most interesting classes at the Dutch East Indian Art Exhibition just held at Coefeld, was unquestionably the odd collection of musical instruments, and the explanation of the use to which these quaint contrivances are put, in producing the ear-splitting concatenation of sounds that constitutes the performance of a Javanese "gamelan" (orchestra).

The observer will note, as the most striking characteristic distinguishing the Javanese from the European orchestra, the notable preponderance of percussion instruments. It is true that in Java, a stringed instrument, the "rebab" (a sort of violin or cello that is rested on the ground in playing) carries the treble part, but outside of this, we find but one other stringed instrument, the "tjalempung" (which can best be compared with a sort of small harp).

Of wind instruments there is but one, the bamboo flute or "suling." Another wind instrument, the "selompret"—a name probably derived from our "trumpet"—is usually played solo and not in an orchestra.

All the rest of the instruments—and there may be twenty in a large orchestra—are percussion. Among these may be distinguished those made from wood, bamboo or metal rods or plates, and which are played like the xylophone, and known as "saron," "demung," "slenthem," "gender," etc., the gongs, familiar to us, and a sort of kettle drum "kendang" and "bedug," the latter being used chiefly in mosques, for the summoning of the faithful, in place of our church bells, and beyond this on special festival occasions in the princes' courts, as at Solo and Jokja.

These percussion instruments, with the prolonged sound waves they produce, determine the character of Javanese music, which could not in the least be compared with European dance music, being carried mostly in allegros and possessing something festal not to say solemn in its character.

In a complete orchestra, there will be about twenty-four musicians, of whom the rebab player supplies air and tempo. No music sheets are used in playing and it is very remarkable, considering the arbitrariness the rebab player exerts himself to display, to note how exactly and sympathetically the other musicians follow their director, who does not direct them with the baton, but merely by his playing.

The Javanese distinguish two musical modes or strains, which they characterize as "salendro" and "pelog" and, according to which the instruments are made for a "gamelan salendro" ("gamelan" being equivalent to orchestra) or a "gamelan pelog." In the gamelan salendro, an octave is divided into five tones, which, according to P. J. Veth, can be compared with the five upper black notes in our piano scale, commencing with F. They have intervals of 1, 1, 1½, 1 and 1½ tones, and are known as "barang," "gulu," "tengah," "lima," "nem." In the gamelan pelog, there are two more tones included, "mani's" and "pelog." It is our sharp scale from primo to octave, without the second.

The Javanese themselves characterize the salendro musical mode as heavy and compare it with glass, while the pelog tone sounds bright and pleasant and recalls the ring of metal. After sundown and at night, the "salendro" is heard; before sunrise change is made to the "pelog." According to Dr. Groneman, the gamelan salendro is the most ancient and dates, as the Javanese themselves maintain, from the oldest Hindoo period, whereas the "gamelan pelog" is of more recent origin and only came into vogue after the establishment of the Mohammedan régime.

CHARLES A. BRASSLER.

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NEW YORK, SATURDAY MAR. 16, 1907.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

At any rate, Mr. Conried hasn't tried to sign a contract with Mr. Hammerstein's goat of "Dinorah" fame.

Mme. Bressler-Gianoli is reputed to be worth a half million; Bonci, \$900,000; Dalmores, \$150,000; Eleanora de Cisneros, \$300,000; Pauline Donalds, \$400,000; Mme. Melba, \$3,000,000, and Bassi, \$2,000,000. This should silence the chorus of protest against adopting music as a profession because of its scant remuneration.

Sir Edward Elgar next week visits New York as guest of the Oratorio Society, to conduct "The Apostles" and "The Kingdom," his latest choral works. This will be his first public appearance in New York, although he has conducted in this country on several occasions. With Leoncavallo, Saint-Saëns, Puccini, Scriabine and Elgar among our visitors this year, the season will be notable for the distinguished foreign composers who have taken an active part in American musical presentations.

THE TWO OPERA HOUSES.

The present opera season, so far as it has progressed, demonstrates beyond question the existence in New York of two distinct classes of opera-goers. One of these classes demands good operas given by singers of the highest rank; the other is satisfied by anything the impresario is willing to present.

Apropos of this situation, W. J. Henderson, in the New York "Sun," calls attention to the fact that Mr. Hammerstein's success this year has been due entirely to the excellence of his productions and to the superiority of his artists. He points out further that the patrons of the Metropolitan Opera House "have plainly hinted that anything which Mr. Conried chooses to give them is good enough" and again

asks why singers of the Cavalieri class are considered worthy of reengagement.

Despite the growing popularity of Mr. Hammerstein's opera, there are many who believe that the Metropolitan is still in a class by itself and the advance demands for seats next year testifies to the truth of this statement. Mr. Conried himself is quoted in a paper not especially noted for the accuracy of its representations, as saying, "There is no competition between Mr. Hammerstein and myself. The Metropolitan Opera Company is in a class by itself." He fails to explain, however, why he has found it necessary to seek the services of nearly all the singers who have contributed to his rival's success.

And so the merry opera war goes on. It is not a contention of merely local interests; it has excited the attention of the whole country. New Yorkers who travel through the States are constantly being asked, "What is the latest news concerning the two opera houses?"

In the mean time there is a great stir over a proposed five-million-dollar opera house. But rumors of this sort are not new. It only remains, as one writer suggests, for Mme. Nordica to telegraph from the West to buy Battery Park, for Mme. Eames to wire from Florida for Madison Square, and Mme. Sembrich to demand the purchase of the southeast corner of Central Park.

EDUCATE CHILDREN'S TASTE.

It is gratifying to note that the concerts for young people which Frank Damrosch has made a regular and conspicuous feature of the New York musical season, have been attended by greater success than ever this Winter, both as regards the financial returns and the appreciative reception of the programmes presented.

The lack of general appreciation of music of the highest class in this country has been the subject of frequent comment, and in explanation of this deficiency it has been pointed out that Americans are not so fortunate as their European fellowmen in having the opportunity to imbibe with the air they breathe as children a familiarity with the masterpieces of the great composers.

Outside of New York, Boston and a few other of the larger centres the reproach still holds good to a greater or less extent, but in those cities that can be cited as exceptions, which offer many opportunities to hear the best music at reasonable rates of admission, how little attention is paid to the most direct method of developing the perspicacity of American audiences! It is seldom indeed that a child is seen at a concert of high standard; parents adhere tenaciously to the prejudice that the juvenile listener would not understand and enjoy the artistic offerings sufficiently to justify the expense of taking him. True, a child who hears a symphony orchestra or a great pianist or singer once a year, at most, cannot be expected to comprehend abstruse compositions or appreciate the details of a great performer's art, but the children of to-day constitute the audiences of to-morrow, and, therefore, measures that are directed primarily at their education and the cultivation of their taste along worthy channels must produce the most thorough results in the end.

It is not enough to place them under music teachers and insist upon their devoting a certain length of time each day to "learning to play" the piano, the violin, or whatever instrument it may be. It is hearing good music well performed, and plenty of it; that is most essential to the development of their understanding musically.

If this fact were more generally recognized and permission and encouragement to attend good concerts were more freely accorded them, the music they hear later, when they are grown up, would be more intelligible to them and, consequently, convey a more intimate message to them.

The far-reaching effects of the Young

People's Symphony Concerts cannot be estimated. That Dr. Damrosch realizes that the most logical and effectual means of accomplishing their purpose is to present small works or excerpts of the larger works to which an undeveloped æsthetic nature is readily susceptible, and thus gradually prepare it for works of greater import, is evident from the policy he has adopted in choosing his programmes.

Why do not all the other cities in this country institute a similar course? There are few places that have outgrown the dimensions of a "town" that cannot boast a sufficient number of capable instrumentalists to form a competent orchestra for presenting programmes especially designed for children and based on the principles Dr. Damrosch has tested with such satisfactory results. If a general effort were made to follow his example, it would not be long before the effect would permeate and transform the atmosphere of the entire country. As some one has said, "the mere love of the highest and best in music which a child acquires through years of listening which seems merely passive and the pleasure of which is too vague to be expressed in childish speech, is often the joy and consolation of a lifetime."

OPERATIC BENEFITS COSTLY.

The fact that the German Press Club chose to give its annual benefit performance this year under the management of Oscar Hammerstein rather than at the Metropolitan Opera House has called attention to this manner of raising money for benevolent purposes.

The Germans made their choice purely for business reasons. Mr. Conried wanted \$500 more for "Lohengrin" than Mr. Hammerstein asked for "Carmen." As the club had to sell the tickets and wanted to make as much money as possible, it was better business to take the cheaper attraction.

There is little benevolence in many of these operatic benefits so far as the opera house is concerned. They are just as commercial as the ordinary performance. The French Benevolent Society paid \$6,500 for a production of "Lakmé" at the Metropolitan and managed to clear more than \$4,000.

The singers and players are paid just as they usually are and do not abate one cent of their fees. The management of the opera house counts on a certain number of these performances every year to use up the number of appearances guaranteed to the singers.

It has been announced that the Opera at Budapest is going to present "Monna Vanna," Maeterlinck's drama, set to music by Albranyi. Henry Florier protests, saying that he is the only one authorized by Maeterlinck to write the music for the words.

A new orchestra of seventy-five American musicians is soon to make its first public appearance at a Sunday night concert at the Hippodrome in New York. It will be under the direction of the Hippodrome conductor, Manuel Klein. One of the soloists thus far engaged is Louise Gunning, the popular soprano of the light opera stage.

Georg Schumann, the well known composer and director of the "Singakademie" of Berlin has been chosen a member of the Royal Academy of Arts.

Paderewski is at present making a tour of the British Isles and will probably be heard in London during the Summer months.

It is whispered in New York opera circles that during Lent Heinrich Conried is abstaining from smoking Oscar Hammerstein's cigars.

The Swiss "Tonkünstler" Festival will take place in Lucerne, June 1 and 2.

PERSONALITIES.



VLADIMIR de PACHMANN.

De Pachmann.—The announcement that Vladimir de Pachmann, the eminent pianist, is to tour this country next season, recalls the fact that it is now seven years since he was last heard here. He declares that his coming visit will constitute his farewell to his admirers on this side of the Atlantic. His personal eccentricities are familiar to everyone who has heard and seen him play. He was born in 1848 in Odessa, where his father was a professor at the university and a good amateur violinist. When eighteen years old he was sent to the conservatory in Vienna, where he won the gold medal. It has always been his custom to go into retirement for long periods at a time in order to study and develop undisturbed. As an interpreter of Chopin he occupies a unique position among the great pianists.

Lethbridge.—Dorothy Lethbridge, the young English pianiste, who is the wife of Edward Schirner, formerly of Columbus, and now of Leipzig, is to make a tour of this country next Fall.

Rich.—Thaddeus Rich, the youthful concert-master of the Philadelphia Orchestra, was sent abroad to study at the age of twelve. Three years later he was graduated from the Leipzig Conservatory.

Stuart.—Marie Stuart, the young English woman who has developed a phenomenal contralto voice as the result of an operation on her throat, resembles Clara Butt in stature as well as in voice, as she is over six feet tall.

Hambourg.—Mark Hambourg, the Russian pianist, who was married last week to Dorothy Muir-Mackenzie in London, says that he won his bride by an especially inspired performance of Chopin's B flat minor sonata.

Nordica.—Just after Lillian Nordica left the New England Conservatory of Music she accepted a position in a concert company, singing for five dollars a night. During her first season in grand opera in Italy she was paid only \$100 for the entire five months.

Green.—Prof. Green, a well-known violin teacher of Vienna, who has taught most of the violinists in the Boston Symphony Orchestra, as also the members of the Kneisel Quartette, celebrated his seventieth birthday on the 15th of this month. His old pupils in America sent him a gold cigarette case.

Farrar.—It is an interesting fact that when Geraldine Farrar was a girl of fifteen she sang at the Home for the Destitute Blind in New York for the entertainment of the inmates, and expressed at the time her hope to sing some time for their financial benefit. Her opportunity came last week, when the profits of the recital she and Olga Samaroff gave for the benefit of that institution fell little short of \$6,000.

Chaliapine.—Heinrich Conried's new Russian basso, Chaliapine, who is coming to America for the first time next season, has had twenty years' experience on the stage, although he is now only thirty-six years old. At the age of sixteen he was a member of an obscure little opera company in one of the Russian provinces, drawing a salary of \$50 a month. When he recently broke his contract with the Imperial Opera in St. Petersburg he was receiving \$500 a night.

KELLEY COLE RETURNS FROM TOUR

Appeared Throughout South and West as Soloist and With Cycle Quartette.

Kelley Cole, the young American tenor who has achieved such notable results in concert and recital, has just returned to New York from an extended tour of the United States.

As a member of the Cycle Quartette, in which he was associated with Mme. Shotwell-Piper, soprano; Mme. Katherine Fisk, contralto; Francis Rogers, baritone, and Ethel Cave-Cole, accompaniste, Mr. Cole's vocal attainments were brought to the attention of audiences in many of the large musical centres of the South and West. In Chattanooga, Tenn., the performance by this organization of Liza Lehmann's "In a Persian Garden" proved to be the most interesting event of that city's musical season. On this occasion Mr. Cole gave several solos in the second part of the programme, displaying a pure, lyric tenor voice especially well under control in legato and pianissimo passages. His offerings included Giordani's "Caro Mio Ben," Hammond's "Im Wunderschönen Mai" and Jordan's "Bedouin Love Song." Encores after each number brought forth an "Old English Song," "The Pretty Creature" and an old Scotch ballad, "Mary."

Grace Wassall's "Shakespeare Cycle" was another offering in many of the cities visited by the Quartette. In Harrisburg, Pa., the singers appeared under the auspices of the Wednesday Club and their performance made a most favorable impression. Local critics spoke highly of Mr. Cole's singing both with the quartette and in solo.

Other cities visited were Buffalo, N. Y.; Erie, Pa.; Topeka, Kas.; Springfield, Mo.; Louisville, Ky.; Charleston, Ill.; St. Louis, Ft. Scott, Kas.; Galveston, Tex.; Greenville, S. C.; Danville, Fla., and Pittsburg.

Mr. Cole appeared as soloist with the Apollo Club in Louisville, on which occasion he deepened the excellent impres-



KELLEY COLE

American Tenor Who Has Just Returned From a Tour of the South and West

sion he had already made in that city. Commenting upon his singing, K. W. D. writes in the "Courier-Journal":

"The most striking thing about his singing is the mentality that pervades and elevates it. He cuts no vocal capers, but uses his beautiful voice as a skillful workman uses a rare tool—with a loving ease and grace born of perfect command."

Another important appearance made by Mr. Cole during his tour was as soloist with the new Philharmonic Club of Buffalo. This society has just been organized under the direction of Andrew T. Webster. Mr. Cole was enthusiastically received by the audience and critics of the daily press refer to his performance in the highest terms of praise.

THE CONTEST FOR CHOIR POSITIONS

Singers From All Parts of the Country Lured to New York At This Season—A Game of Chance

The contest between applicants for choir positions that takes place annually during the three months preceding May 1 in Greater New York, presents a phase of musical life unduplicated in any city of the world.

For every available position there are scores of applicants. With such disproportion between supply and demand it is inevitable that the struggle for preferment is intense and bitter.

Aside from the singers who are residents of New York and its suburbs, numerous enough themselves to fill all the choir positions a dozen times over, there is every year during the "open season" for choir hunting an inrush of singers from interior cities who are ambitious to spend a season in the metropolis and could gratify that ambition were they assured of the income from a choir berth.

There are numerous choir agencies here, ready to register any and all singers who will pay their fee. Each agent is a private detective who, with more or less success, ferrets out choirs wherein changes are contemplated, and passes the information along to his clients. After that, it is a free-for-all race.

The selection of choir singers is usually delegated by the church government to a committee, comprising three or five members of the congregation, selected, apparently, because they know little or nothing about music. Before these committees the hundreds of seekers after choir positions must appear, sing and be judged. There is nearly always one member of each committee whose will dominates his confreres, and singing on trial resolves itself into making a hit with the dominant committee-man. He is an impressionist rather than an analyst, and so the "hit" is quite as likely

to be made by personality as by voice, by the song as the capacity of the singer revealed in its performance. It is purely a game of chance, and when at length the dice of fate roll right for one of the singers, the crowd of rejected ones accept disappointment according to individual temperament and hurry on to the next trial. This thing will be repeated again and again, with but incidental differences until May dawns and the choirs assemble their new organizations for another year.

Then those out-of-town singers who were neither engaged nor discouraged earlier in the game will return to their homes, wiser and sadder, and resident members in the singers' "army of the employed" will adjust themselves to existence without the coveted income from Sunday singing.

And a year hence the whole thing will be repeated.

With supply so greatly exceeding demand it is inevitable that choir salaries constantly shrink. Stories of \$2,000 and \$3,000 choir positions float to interior towns and lure on to the metropolis one after another singer, but these salaries are purely mythical. As a matter of fact the positions that now pay even \$1,200 may almost be enumerated on the fingers of two hands, while the average, even in prominent churches, is nearer one-half that sum.

Singers of national reputation who get \$50 to \$100 for singing a few songs in concert, accept choir positions requiring their participation in a rehearsal and two services, for \$25.00 or less. Most of them detest the work—for choir singing under existing conditions in New York gives no stimulus to one's artistic sensibilities; but Sundays are unproductive to the singer unless he takes the choir position, and even \$25.00 helps to swell an income that always seems small in New York, no matter what its bulk.

This attitude on the part of concert singers, possessed of a "name," makes it doubly hard for an unknown singer to secure one of the better positions in New York.

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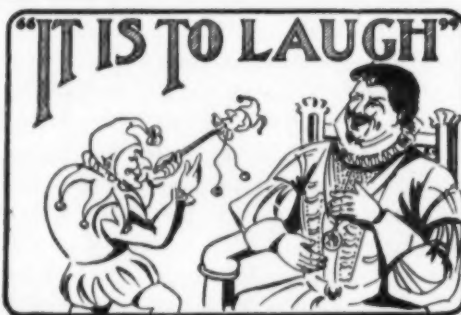
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Mrs. Askitt—"Is your daughter learning to play the piano by note?"

Mrs. Newriche—"No, ma'am; I pay cash for her lessons."—Youngstown "Telegram."

Katherine—"It must be fearful when a singer realizes that she has lost her voice."

Kidder—"It's worse when she doesn't realize it."

Clara—"He says I sing better than any girl he knows. What do you think of that?"

Maud—"I think he should extend his acquaintance."

When your audience converses in crescendo and diminuendo your case is helpless. Skip the intervening fourteen pages and slam off the last page with the palms of your hands, and you will notice that you made a hit.—"Musician."

"John," she whispered, "there's a burglar in the parlor. He has just knocked against the piano and hit several keys at once."

"I'll go down," said he.
"Oh, John, don't do anything rash!"
"Rash! Why, I'm going to help him. You don't suppose he can remove that piano from the house without assistance."
—The "Throne."

Edith (aged 6).—"Mamma, what is the difference between a violin and a fiddle?"

Mamma.—"About a hundred and fifty dollars, if you are giving a musicale."

It doesn't make hand organ music fine to be ground.—Philadelphia "Bulletin."

"She sings with so much feeling, doesn't she?"

"Yes. She's always grabbing herself around the heart or fussing with her back hair."

Knicker.—"Are children allowed in your flat?"

Bocker.—"No. We brought ours in under the head of musical instruments."

A facetious reporter recently announced the death of a noted organist in the following manner:

"Did you know that Mr. So-and-so doesn't play the organ any more?"

"No! You don't say so."

"Yep—he plays the harp."

From the Country.—"Dear Father: Please send us a piano, banjo, mandolin or something; this village is dead."

From the City.—"Sorry I can't agree to send you any of the instruments named in your last favor, but I will send you something, viz.: advice. Let the dead rest."

Visitor.—"She sings like a bird."

Hostess.—"That woman down stairs? Yes; and if she only had wings she could migrate, couldn't she? Too bad. All Winter she could be down South, and all Summer I would be away."—"Etude."

The choir of a large metropolitan church had sung a *Te Deum* of a very ornate description, the end of which was not only complicated, but required the exertions of the full lung power of the choristers. While the echoes of the last notes were still faintly sounding, the minister arose and in a clear but semi-reproachful tone began to read the twentieth chapter of the Acts of the Apostles, of which the first words are "And after the uproar was ceased."—The "Musician."

Camille Erlanger is at work upon a new opera, "The Lovers of Venice," the hero of which is no other than Alfred de Musset.

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Otto Goritz Pictures "Salome" as Coal Dealer's Maid of all Work

Baritone and Assistant Conductor of Metropolitan Opera House Write Burlesque on Strauss Music Drama.

The latest contribution to the "Salome" controversy is in the form of a clever burlesque on the Wilde-Strauss music drama, conceived by Otto Goritz, the jovial baritone, of the Conried Opera Company, who has found an enthusiastic musical collaborator in young Morgenstern, assistant conductor at the Metropolitan. Max Smith gives a pithy summary of this timely parody in the New York "Press."

The characters are Herr Odes, a rich dealer in coal; Frau Odias, his housekeeper; Fräulein Odias, better known as Salome, who serves as maid of all work in the house of Herr Odes; Johann Aaron, composer and professor of music; Lieutenant Both of the Syrienkopf regiment; Isidor Silberpage, one of Odes's workmen; five directors of a reformatory, two impresarios, two grenadiers (of Schumann), the driver of a coal wagon and a barber.

The scene represents a street in a modern city. At the left is a handsome dwelling with a veranda. A plate over the door announces in big letters that here is the office of Herr Odes. A shed close to the building is used as a storehouse for coal. In the sidewalk, immediately in front of the shed, is the opening to a coal chute. Another building at the left contains a barber shop. On the right side of the stage are military barracks and a sentry box.

As the curtain rises an ostrich, which in German is known as a Straussbird, is seen passing over the stage in search of a comfortable resting place. After discovering a location which suits, the bird proceeds to lay an egg, which operation is accompanied by appropriate orchestral suggestions à la Strauss. Then the Straussbird departs. Amid the pealing of an organ the five directors make their entry. Scandalized at sight of the egg, they raise an outcry, which evidently is aimed at the directors of the Metropolitan Opera House. The curtain closes after one of the five has kicked the offensive egg into the wings.

After a brief interlude the curtain is lifted once more. Lieutenant Both, followed by Schumann's two grenadiers, walks across the stage and, stopping in

front of Herr Odes's dwelling, peers into the open door.

"How beautiful is Fräulein Odias this evening, to-night," he chants softly.

"He is always looking at her when we march by," moans the first grenadier.

"Something horrible will happen," adds the second soldier.

"How beautiful is Fräulein Odias this evening, to-night," Both calls out again, this time in stentorian tones.

"Again," says the first grenadier, "he is mumbling the same thing."

"If only he wouldn't make such a silly face perhaps she might keep company with him," the second grenadier confides to his companion.

At this point Isidor Silberpage backs out of the door of Herr Odes's house and says: "She looks like a woman who is slowly toppling over."

Says the first grenadier: "He is too foolish for anything." Says the second: "I think so, too."

Their talk is interrupted by a great noise. There are calls of "Prosit!" and a feeble attempt to sing "Gaudeamus Igitur."

"What a racket!" says the first grenadier.

"It's the directors of a reformatory disputing over fresh-laid eggs," the second grenadier explains.

First grenadier: "I think it is ridiculous to dispute about such things."

Second grenadier: "So do I."

Lieutenant Both: "How beautiful is Fräulein Odias, the rich coal dealer's maid of all work, this evening, to-night."

Isidor, turning around: "You are always looking at her. You must not always look at her. It's wrong to look at any one like that. Something horrible may happen."

Here Goritz has a wagonful of coal brought upon the stage and dumped into the coal hole. From below is heard the voice of Johann Aaron (the Jokanaan of Wilde's drama) complaining of the treatment accorded to him. Absent-mindedly, the wretched man had stumbled into the gaping hole, where for hours he had been a prisoner. He objects to being bombarded

with coal, and discharges a verbal tirade at those who are responsible for his treatment. The two grenadiers explain the state of affairs in a dialogue. Incidentally they sing a few bars from Schumann's famous song.

Salome rushes on wildly. She hasn't been enjoying the party in Herr Odes's house. The wicked directors have been trying to flirt with her. Now she hears the voice of the professor complaining.

"Who is he?" she asks. Lieutenant Both explains that he is an escaped inmate of the reformatory who has fallen by chance into the cellar. Odes, fearing mischief, is keeping him there a prisoner.

Miss Odias insists he be brought up. She looks down into the murky darkness and says: "How black it is down there! It must be terrible to fall into such a black hole."

Lieutenant Both refuses to raise the professor from the cellar. Salome begins to coax. She addresses the lieutenant first as Baron von Both, then as Count Both. The last is too much for him. He succumbs.

The two grenadiers place a ladder in the coal hole and presently the professor is brought to light, covered with soot, a sorry-looking sight. Much of the following scene is in rhyme. Like the heroine of the Wilde drama, this kitchen Salome begins her passionate wooing. She thinks the professor is horrible to behold; nevertheless she is infatuated. Lieutenant Both leaves the stage hastily to get a policeman. Salome sings the praises of the professor's blackened arms, of his matted hair, of his lips.

"I will kiss thy mouth, Johann Aaron!" she cries.

The professor resists. He tells her he is a married man. Thereupon he climbs down the ladder once more into the cellar to fetch the umbrella he had left behind. Professors in Germany always carry umbrellas. Salome forms her plan of revenge. She orders the two grenadiers to draw up the ladder and put the lid on the coal hole, upon which she deposits her own considerable weight.

Herr Odes and Frau Odias enter from the house. So do the five directors and the two impresarios. A conversation à la Wilde between Odes and Odias ensues. He hears some one playing on a grand piano next door. She thinks it is all imagination.

"You have a cold in your head," she says.

"No," says he, "but your daughter surely will catch cold sitting on that iron lid. Already she looks pale."

Odes orders that wine and sandwiches be brought out on the veranda. He offers refreshments to Fräulein Odias. She refuses to partake. There is a discussion between the directors, the impresarios and Odes concerning the professor and his music. Strauss and the directors of the Metropolitan Opera House evidently are caricatured here. Odes asks his maid to dance. After exacting the fatal promise Fräulein Odias makes her preparations by tucking up her dress slightly and letting down her hair. Then she runs behind an artificial bush which is lugged in by the two grenadiers. A dancer in conventional ballet costume appears and does a few measures.

The five directors, shocked, rush forward and let down the curtain. Before the curtain they perform a quintet. As they pass into the wings the curtain opens once more, and Salome is seen bowing her thanks. Herr Odes now asks her what she will have as a reward.

"I would," says she, "I would that they bring me in a box—"


"In a box?" Herr Odes questions.

"The locks on the head of that strange man, Johann Aaron," she finishes.

Awful confusion! Herr Odes offers her the most tempting alternatives. He even promises to give her an automobile if she will abandon her fell purpose, but she sticks to her wish. Finally the barber is summoned and sent into the coal cellar. Miss Odias is in a hurry to have her wish fulfilled. The five directors descend into the hole to encourage the barber in his operation. An ear-splitting racket follows. Finally a long arm is stretched forth from the coal hole bearing the awful box. Salome of the pantry seizes it, gathers up a handful of hair and goes into raptures over her prize.

When she is occupied thus the five directors, the barber and Johann Aaron ascend to the sidewalk. To the disgust of Mistress Odias it is made clear that Johann Aaron is still in full possession of his hair. One of the directors, mistaken for him in the shuffle, has been robbed of his cranial adornment. The parody ends with the daughter of Mme. Odias being raised on the shields of the grenadiers instead of crushed beneath them after the manner of the operatic sister. The crowd sings "Hoch soll sie leben."

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sides Sum Pledged.**

PHILADELPHIA, March 11.—Guarantors of grand opera here are greatly pleased with the result of the season. They are not called upon to contribute a single cent toward wiping out a deficit.

On the contrary, the season was so successful from a financial standpoint that twenty performances are to be demanded next season. Over and above the guarantee of \$7,000 for each performance there remains, say the guarantors, an excess of approximately \$20,000, which sum has found its way into Mr. Conried's coffers, of course. The exact amount of the excess is withheld by the guarantors, but it has been learned from other sources that it is \$17,000.

Smiles wreathed the faces of the guarantors' Executive Committee when they met after Thursday's performance at the home of Mrs. Charles Brinton Coxie to close up the year's work and prepare for the next season's cycle. T. De Witt Cuyler, the chairman, presided, and reported that there was cause for congratulations all around.

"We are perfectly delighted with the year's results," volunteered Mr. Cuyler, after the meeting. "Financially it was better than we believed it would be. We want twenty performances next season. There is no doubt that Philadelphians are opera lovers. The box office receipts show that, and the guarantors are anxious to do all they can toward getting the two extra performances. The guarantors will not be increased in number as they are the box owners. We have fifty on the waiting list, but they will not soon find a vacancy."

Mr. Cuyler's report concerning the finances shows that the receipts exceeded the guarantee fund for each performance by more than \$1,000. Basing the calculation upon the exact amount of excess the average receipts for each performance were a trifle less than \$8,000.

CONCERT IN PHILADELPHIA.

Young Men's Hebrew Association Intro- duces Promising Talent.

PHILADELPHIA, March 7.—The Young Men's Hebrew Association is making quite a record for high class concerts this season. The one given last night in the New Mercantile Hall, Broad and Master streets, was notable for the appearance of Vladimir Dubinsky, the leading cellist of the Philadelphia Orchestra, whose playing of Casella's "Chanson Neapolitaine," Van Goen's "Scherzo," and Cui's "Cantabile" was enthusiastically welcomed.

M. L. Hoffman, who possesses a basso cantante voice of great power, sang the aria from Mozart's "Marriage of Figaro" and "An Arabian Romance" by Conchois. Mrs. Edward Brylawski, soprano, sang "La Chanson des Baisers," H. Bemberg, "Bitte," by Alexander von Fielitz, and Richard Strauss's "Standchen." Master Franklin M. Gittelsohn, a young local violinist of ten years astonished and delighted with his rendering of Viotti's Second Concerto with posthumous cadenza by Wieniawski, and De Beriot's Seventh Concerto. Playing with perfect poise, and wonderful technique for so youthful a performer, he gives every promise of becoming a true virtuoso when he gains the breadth of interpretation which can only come with years of experience. Helen Pulaski was, as usual, an efficient accompanist.

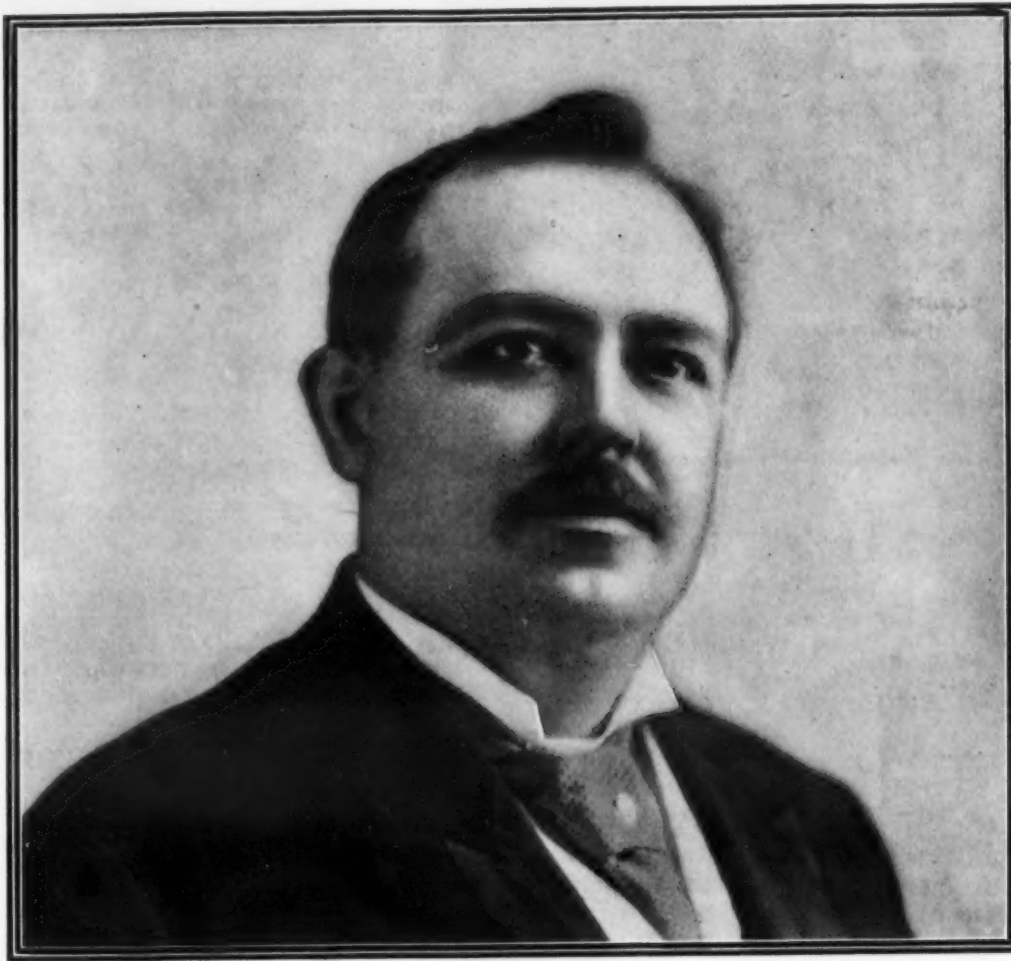
A. H. E.

Only One Knew "America."

Many songs were sung at the recent adjournment of the House of Representatives. When Jim Tawney, the representative from Winona, and the possessor of a fine baritone voice, started up "America," lo! the only Democrat in the House who could sing the words all the way through was Champ Clark's little girl. When it came to "My Old Kentucky Home," Tawney himself, after a verse or two, was reduced to the expedient of singing "La-la" until Hamilton of Michigan helped him out.

Welsh Tenor Thanks His Early Training for Oratorio Traditions

**Daniel Beddoe Engaged to Make Extended Concert Tour
With the Boston Festival Orchestra This Spring.**



DANIEL BEDDOE

**Distinguished Welsh Tenor, Soloist at St. Bartholomew's Church, New York City, Who is a
Favorite of the Concert-Going Public of This Country**

In this generation of capable singers generously endowed by nature with both voice and brains it requires vocal gifts of an unusual order, supplemented by acute musical intelligence, to command immediate recognition as belonging to the front rank of American concert artists. That Daniel Beddoe possesses such qualifications is attested by the widespread popularity he has won during the short time he has been before the public in a professional capacity.

Mr. Beddoe, who is a native of Abarman, in the South of Wales, came to this country in 1887, but his determination to adopt a professional career is of very recent date. It was in 1903 that his voice attracted the attention of Walter Damrosch. The New York Symphony Orchestra was playing an engagement at the annual Pittsburgh Exposition in the Fall of that year and for one of the performances several local vocalists were chosen to sing the famous quintette from "Die Meistersinger." Conspicuous among these was Mr. Beddoe, who emphasized the favorable impression his work in the concerted number made by his singing of the "Preislied" from the same opera.

The result was that Mr. Damrosch engaged him for his Berlioz celebration in New York two months later. Mr. Beddoe's solos on that occasion were an aria from Belioz's "Benvenuto Cellini," and the "Sanctus" from the "Requiem." In the following Spring he sang the Parsifal music on the six weeks' tour that Mr. Damrosch and the New York Symphony Orchestra made giving illustrated lectures on "Parsifal." During the season of 1904-5 he was engaged to create the tenor part in the first New York performance of Richard Strauss's "Tillie" by the New York Oratorio Society and also for the same organization's production of Dvorak's "Stabat Mater." Last year he again sang with this society in "Judas Maccabaeus" under Frank Damrosch's direction, and took a prominent part in the Newark and St. Paul festivals in July and the Worces-

ter festival in October. Recent important appearances have been at Cincinnati, with the Apollo Club in St. Louis, and with the Minneapolis Philharmonic Society in "Elijah," under Emil Oberhoffer.

Mr. Beddoe has been chosen as the tenor soloist for the extended tour that is to be made this Spring by the Boston Festival Orchestra, giving such works as Mendelssohn's "Elijah," Haydn's "Creation," Coleridge-Taylor's "Hiawatha's Wedding Feast," and "Death of Minnehaha," Dubois's "Seven Last Words," Elgar's "King Olaf," and Verdi's "Aida" and Saint-Saens's "Samson and Delilah" in concert form. Emil Mollenhauer will be the conductor, while the choral work will be supplied by local choruses in the various cities visited.

Fortunate in having absorbed as a child in his Welsh home, when he was a choir singer of wide repute, the traditional interpretation of oratorio music, Mr. Beddoe's work in compositions of that class is imposingly authoritative. His voice is of wide compass, at once robust and lyric in quality and absolutely even throughout its range. He uses it with rare taste, and his unaffected dramatic feeling and suavity of style make his performances of operatic arias as noteworthy as his oratorio singing, while in small ballads also he is an equally satisfactory artist.

Since removing to New York a year ago Mr. Beddoe has been the tenor soloist at St. Bartholomew's Church, where the standard of choir singing, as is well known, is second to that of no other church in New York. At the same time he has been studying with H. Howard Brown, who is mentioned with Jean de Reszke and Mme. Sembrich in W. H. Henderson's valuable work on the art of singing.

Savage Star Weds U. S. Consul.

MINNEAPOLIS, March 11.—Norma Romano, formerly a prima donna of the Savage Opera Company, was married Thursday to Samuel H. Shank, United States Consul at Winnipeg, Man.

CHORAL NOVELTIES AT CARNEGIE HALL

**Musical Art Society Ends
Its Fourteenth New
York Season.**

The Musical Art Society of New York completed another chapter in its history on Thursday of last week, when, with Frank Damrosch at the conductor's desk, it gave the second and last concert of its fourteenth season in Carnegie Hall. To say that an audience representative of New York's most cultured music lovers was present and manifested deep interest in the programme and the manner in which it was presented, is to repeat a statement that applies to all of this organization's public appearances.

The singing of the society was distinguished by the many merits it has displayed in the past, with a perhaps greater volume of tone and more notable plasticity than ever. Especially commendable were the unfailing accuracy of intonation, the precision of attack, and the mellow blending of the voices.

The programme was chosen, as usual at these concerts, with special attention to a capella works, though compositions with organ and orchestral accompaniment were not ignored. There were a "Jubilate Deo" by Palestrina, for two choirs of four parts each, an "Agnus Dei" by Hans Leo Hasler for a similar arrangement of voices, a motette by Jacob Handl, a German, composer of the sixteenth century, Michael Haydn's "Tenebrae factae sunt" and "Caligaverunt oculi mei," Beethoven's "Elegiac Song," opus 118, Mendelssohn's "Ave Maria" for three solo male voices, eight part chorus and organ, a "Te Deum" by Sgambati, Tschaiakowsky's setting of "Christ, when a child, a garden made," Max Reger's "Frühlingsblick" for six voices, two old French songs arranged by Gevaert, one of which, "Brunette," was re-demanded, and works by Peter Cornelius and César Cui.

None of these numbers created a more profound impression than the Michael Haydn motettes with their simple, expressive beauty. Others that gave especial pleasure were the Palestrina "Jubilate," the Beethoven work, the Gevaert French songs and Reger's strikingly original "Frühlingsblick."

To Sing Oratorio "Belshazzar."

Boston, March 11.—The Handel and Haydn Society of this city are to perform Haydn's oratorio "Belshazzar" on Easter Sunday, March 31, under the direction of Emil Mollenhauer. Among the eminent soloists engaged is Mrs. Emily Stuart Kellogg, contralto.

"Yes, he's making a fortune publishing popular music."

"I didn't think there was so much money in that."

"But he has devised a new scheme. He prints it in such a way that it fades off the paper as soon as it becomes unpopular." —Philadelphia "Press."

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EL PASO AUDIENCE RIOTS IN THEATRE

**Demanded the Whole Performance When
San Carlo Company Cut the
"Barber."**

EL PASO, TEXAS, March 12.—There was a riot in the New Crawford Theatre last week at the conclusion of the performance of the "Barber of Seville" by the San Carlo Opera Company. The third and everything after the fifth scene of the second act had been cut out, while Campanari, who was advertised to appear, failed to do so.

As the men in the orchestra took up their music to leave, A. N. Richards, a jeweler, jumped on a chair and called upon the people to remain and demand the whole show. There were cries of "money back or give us the whole show," and howls and feet stamping from all parts of the house. Silberberg, manager of an opposition company, mounted a chair and offered to bet \$1,000 to \$50 that the opera had been cut, and declared that he knew more about Rossini's music than the whole San Carlos Company.

Miss Nielsen left the stage but was almost dragged back from her dressing room. She sang several selections in English amid mingled hisses and applause. Mr. Russell, the manager, and Joe Ullman, the financial backers of the company were put under the charge of a policeman behind the cigar counter in the lobby until the treasurer brought back the money. Miss Nielsen collapsed in her dressing room and declared she would never again play in El Paso.

The money, about \$2,100, was returned to the people and the San Carlos Company left for Los Angeles at 6 o'clock in its special train.

Popular Artists to Aid Charity.

Kitty Cheatham and Edith Chapman Gould are generously giving their services for a musicale to be held next Tuesday afternoon at the residence of the Misses Lane, 131 East 21st Street, New York city, under the auspices of the Woman's Municipal League, the proceeds of which are to be devoted to placing ice water fountains in the crowded parts of the city. During the last five years this energetic organization has placed fifteen fountains in congested tenement districts. Miss Katherine Day, 28 Fifth Avenue, Mrs. Thomas M. Dillingham, Mrs. Clyde H. Folsom, Mrs. Eugene Klapp, Mrs. Herbert Stockton, Mrs. Edward Weidenfeld and the Misses Burnet, Holmes, Holt and Richards constitute the committee.

The Aeolian Company of New York has just patented a new piano chair which combines the best attributes of former piano benches and chairs, and adds a few new ones. The seat is adjustable, slightly inclined, and of saddle shape. The back also is adjustable and commends itself particularly by virtue of its shape.

A STATEMENT QUALIFIED.



"I'd give five years of my life to be able to sing like that."
"Five years of your past life, of course."
—Exchange.

SPECULATORS MUST GO.

**Bills Reported to Stop the Selling of
Theatre Tickets on the Sidewalk.**

ALBANY, March 11.—The Senate Codes Committee has reported favorably Senator Saxe's two bills designed to put ticket speculators in New York city out of business. One bill prohibits the selling of tickets on the sidewalk in front of the theatre or opera house for more than the regular price. The other revokes the licenses of all speculators now engaged in business.

Senator Saxe and three friends of his were victimized by ticket speculators a short time ago in New York city. Although the Senator is a New Yorker, he was buncoed by the speculators, and when he presented the tickets they were not honored. The bill he has drafted is the result of that incident.

Fritzi Scheff Recovers From Poisoning.

CLEVELAND, O., March 11.—Charles Dillingham, who is in Cleveland on account of the illness of Fritzi Scheff, decided last Thursday that it would not be necessary to disband the "Mlle. Modiste" company, as, in spite of the severe attack of ptomaine poisoning from which Miss Scheff has been suffering, she has so far recovered that after a rest this week, she will be able to rejoin the company in Montreal. Miss Scheff became ill after a tour in the South.

THE WAY THE WIND BLOWS

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New York City.

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MR. AND MRS. GWILYM MILES.
New York City.

To the Editor of MUSICAL AMERICA:
Enclosed please find check for one dollar, for another year's subscription to your valuable paper. I feel that no one in the musical profession can afford to be without it.
JOSEF KASPAR.
Washington, D. C.

To the Editor of MUSICAL AMERICA:
I enjoy MUSICAL AMERICA very much; it keeps me in touch with music in the large centres.
V. P. HUNT,
Director Belleville Philharmonic Society.
Belleville, Ontario, Can.

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GEORGE W. RUTLEDGE.
Keokuk, Iowa.

To the Editor of MUSICAL AMERICA:
Enclosed please find one dollar for a year's subscription to MUSICAL AMERICA. I have enjoyed your paper very much during the past year and you can count on me as a regular subscriber. With heartiest congratulations for your success, I am,
EDWIN WICKENHOEFER.
Newark, N. J.

To the Editor of MUSICAL AMERICA:
It is a pleasure to send you a check for another year's subscription to MUSICAL AMERICA, which keeps us "up State folk" in close touch with all that is good and great in the world of music and musicians.
M. H. HOERNER.
Binghamton, N. Y.

To the Editor of MUSICAL AMERICA:
Enclosed you will please find my subscription of \$1.00 for the year of 1907. I wish to say that the MUSICAL AMERICA during the past year has been of great service to me.
ROBERT SLACK.
Denver, Col.

To the Editor of MUSICAL AMERICA:
Please find the necessary amount enclosed for the renewal of my subscription to MUSICAL AMERICA. Needless to say I'm more than pleased with the paper and sincerely hope your efforts in the future will be crowned with even greater success than those of the past. Wishing you a most complete victory, I remain,
NED C. STROUSE.
New Haven, Conn.

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Find my subscription for 1907 enclosed. I should feel hopelessly behind the times without your newsy paper.
Sincerely yours,
JAMES CEELY.
St. John, N. B.

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Please find enclosed a money order for \$1.00 for a year's subscription of your most interesting paper, which I thoroughly enjoy.
Respectfully,
RUDOLPH VUNDBERG.
Meridian, Miss.

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EVANGELINE WINGER.
Lincoln, Neb.

To the Editor of MUSICAL AMERICA:
Your paper is of so much interest to my household, that I feel compelled to keep my subscription up for another year. Wishing you continued success, I am,
CHARLES WADE WALKER.
Brooklyn, N. Y.

To the Editor of MUSICAL AMERICA:
I am glad to renew my subscription to MUSICAL AMERICA, which publishes musical news in a clear, concise and most satisfactory way.
Yours truly,
MARGUERITE LIOTARD.
Brooklyn, N. Y.

To the Editor of MUSICAL AMERICA:
Enclosed please find \$1.00 for a year's subscription. Am very well pleased with your paper, have recommended to a great many of my friends.
WILLIAM E. BERGE.
New York City.

To the Editor of MUSICAL AMERICA:
MUSICAL AMERICA, which comes to me each week, fills "a long felt need," to use a stock phrase. It is bright, newsy, and up to date. May it continue to prosper.
Cordially yours,
FREDERICK MAXSON.
Philadelphia, Pa.

To the Editor of MUSICAL AMERICA:
Enclosed please find my check for the renewal of my subscription to MUSICAL AMERICA. It is with pleasure that I welcome its weekly visit and sincerely hope for a continuance of your splendid success.
ALBERT QUESNEL.
New York City.

To the Editor of MUSICAL AMERICA:
I enclose one dollar for continuation of another year for your paper. I look forward to its coming every week with pleasure and enjoy reading it as much as any musical paper or magazine that I subscribe for. May you have many additional subscribers to such an excellent periodical.
Very respectfully,
T. EDWARD SOLLY.
Philadelphia, Pa.

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"WAGE EARNERS" HEAR MARUM QUARTETTE

Music As a Relaxation After a Busy Work-Day.

In connection with the People's Symphony Society educational concerts for wage earners, the Marum Quartette gave a delightful Mendelssohn programme Saturday evening, playing one of his quartettes admirably. Henrietta Michelson, pianiste, gave a group of his "Songs Without Words," the "Rondo Capriccioso" and also assisted in rendering one of his trios with Mr. Altschuler and Mr. Marum. Enthusiasm was most marked throughout the evening.

The audience which attends a concert in the great hall at Cooper Union is perhaps as interesting as the music which is heard. One is torn between two desires, the desire to look and the desire to listen, yet it is probable that on all the heads there is not one hat that has seen a Paris shop, or a Fifth Avenue one, for that matter. The audience is seated when the first number begins, every individual eager for the first tone which will transport him to those fairy realms where the cares of the work-a-day world are shed as a garment. Every seat is occupied. There the critical musician, whose flowing cravat forewarns one that a tide of technical analysis, often uttered for the benefit of a pretty girl in the neighborhood, will follow the last tone of the number. Next him, a row of young girls, chattering and laughing up to the last moment, neatly dressed in clothes which have manifestly done excellent service, but which have been converted into "evening dress" by the addition of a knot of ribbon, a bit of lace, a flower tucked into the hat; there a trembling old man and his still rosy wife, who look at each other at the close of the piece, with the silence of mutual understanding and love and utter happiness; there the pale and tired dispenser of ribbons, or pins, or pots and pans, the materialism of whose daily occupation is no index to the enlivening spark of soul which no amount of buffets have been able to down, and to whose exchequer even the small sum necessary to gain admittance to the hall, means a large hole, there the little music teacher who is giving some of her pupils "a treat" and beside them pater and mater familias, with the whole brood, in various degrees of somnolence inversely according to age and previous condition of servitude.

Look about you when the music starts. Each member of that silent and listening multitude has stepped out of his fleshly self, and on his face is the picture of the hidden man, the man himself, the man jealously guarded from the prying eyes of his fellow men, born of the unquenchable flame of nobility, that, however disguised, is the root of our development.

Detroit Heard it First.

To the Editor of MUSICAL AMERICA: Kindly permit me to correct a slight error in February 2d issue of MUSICAL AMERICA. In the department entitled "From Beyond the Seas," was printed the following paragraph:

"While returning to France on board the Provence, Saint-Saëns gave the first public performance of his 'Rhapsodie d'Amérique,' as yet unpublished."

I wish to respectfully call your attention to the fact that Detroit had the honor of hearing the above mentioned composition as early as December 12, 1906, at M. Saint-Saëns' Detroit concert.

A SUBSCRIBER.

Detroit, Mich.

"Nordica" means "from the north." The singer was given the name by her Italian teacher, San Giovanni, because she came from Maine. Her real name is Lillian Norton.

Prima Donna Writes From "Spiritland"

Edyth Walker Denies Recently Published Reports of Her Death.

A letter from Spiritland found its way to New York this week. It was from Edyth Walker, the prima donna, who sang at the Metropolitan Opera House last season.

Announcements of Miss Walker's death in Germany were published a short time ago in some of the New York daily papers. In these reports she was said to have taken poison and shuffled off this mortal coil by various vague methods.

And now Miss Walker writes to the editor of one of the papers that announced her death, from Spiritland. This is what she wrote—here's the very note:

"It will certainly be very interesting to the public of America to read a letter from a dead person; therefore I write you from the other side of the shore, asking you to give them this pleasure and to tell you how happy I am to have passed away to another land, in which my earthly dreams have found their fulfillment.

"While I was living I had only one desire—to attain enough perfection in art that I might be able to interpret the great



EDYTH WALKER

Wagner rôles. Death has been kind and lenient to me, and allowed my dreams to become reality.

"Can you wonder that I am full of joy to have expired? Only one thing, or, rather, circumstance, marred the beauty of this 'passing over,' and that was the evident pain and sorrow which it caused my fellow artists! Console them!

"With best regards to the land of living, yours truly, EDYTH WALKER."

AMERICAN GIRLS IN OPERA CHORUS

Well-Known Church and Oratorio Singers Study Repertoire in the Ranks of the Subordinates.

There is a field for studying music which is but little known, and which is only open to the fortunate few—it is the chorus at the Manhattan Opera House.

Few would imagine that the pretty Italian girls in the chorus of "Rigoletto" or "Puritani" are really Americans, and what is more, as a general rule, church singers, who have entered the chorus to study.

A visit behind the scenes shows the erstwhile court-ladies, score in hand, following every nuance, every shade of the music and profiting to the uttermost by every tone that escapes the throat of Melba or Bonci.

In selecting voices for a grand opera chorus, it is customary to choose only those whose possessors have an extensive opera repertoire, for the drilling of a grand opera chorus is a different matter entirely from that of a comic opera. In the latter every measure is taught by the drillmaster, but in grand opera every singer is supposed to know her part. But Mr. Hammerstein made an exception and accepted the church singers on account of their fine voices.

One of the American church singers whose fresh voices attracted Mr. Hammerstein, is Grace Inman. She is the soprano soloist at the Collegiate Reformed Church.

"ELIJAH" IN MINNEAPOLIS.

Witherspoon and Beddoe the Soloists at Philharmonic Concert.

MINNEAPOLIS, MINN., March 9.—The Philharmonic Club closed its season last evening at the Auditorium with a fine performance of Mendelssohn's "Elijah." The results of painstaking preparation of the work were apparent in the well blended voicing and telling effect of the choruses.

Especially well rendered were the passages of the Priests of Baal, in the fire scene, in which Herbert Witherspoon's dramatic singing completed an impressive picture. Seldom before in Minneapolis have two such male soloists sung together as Daniel Beddoe, tenor, and Herbert Witherspoon, basso.

From his opening recitative to the final, Mr. Witherspoon's magnificent voice and dramatic intelligence carried his hearers with him. Daniel Beddoe's ringing, silvery tone seemed inspired by his reverence for the oratorio, his rendition of the aria "Then Shall the Righteous," being exceptionally enjoyed. Mrs. W. N. Porteous

gave the aria "Woe Unto Them" with exquisite feeling and appreciation. Mrs. Jessica DeWolf, soprano, of St. Paul, was also in excellent voice and well received, while Master Matthew Crawford acquitted himself with credit in the part of the youth. The work of the orchestra was throughout satisfactory.

The addition of Thursday night to the regular list of subscription performances at the Metropolitan Opera House was done in an attempt to reduce the great list of applicants for seats on the other nights. There are already 600 applications for orchestra seats on Monday nights alone, and there is little hope that this demand will ever be satisfied. Monday night subscribers never let up on their rights. There was an intention on the part of Mr. Conried to open this Thursday subscription last season. The stockholders were perfectly willing to sit in their boxes on that night, but they were unwilling to pay any additional assessment on them. This year they have consented to pay for their pleasure to do something to accommodate the demand for seats on the subscription nights.

MELBA DRAWS RECORD AUDIENCE IN BOSTON

Eminent Australian Soprano Sings with Orchestra in Symphony Hall.

BOSTON, March 10.—Assisted by Ivan Alchevsky, the Russian tenor of the Manhattan Opera House, New York, Ada Sassoli, harpiste, M. de Voto, the local pianist, and an orchestra of fifty players from the Boston Symphony Orchestra, conducted by Willy Hess, Mme. Melba gave a concert in Symphony Hall yesterday afternoon that was attended by an audience said to be the largest paying one seen in that auditorium since its dedication.

Mme. Melba's numbers were "Caro Nome" from "Rigoletto," "Voi che sapete" from "Le Nozze di Figaro," Tosca's prayer from Puccini's "Tosca" and the mad scene from "Lucia di Lammermoor." Mr. Alchevsky sang the "Preislied" from "Die Meistersinger," Schumann's "Ich grolle nicht," a melodie by César Cui and a serenade by Rachmaninoff, and Miss Sassoli played a gavotte by Bach, Schuetz's "Mignonne," and Zabel's "Marguerite au Rouet" and "La Source." The orchestra opened the programme with the overture to Rossini's "Il Barbiere di Siviglia" and afterward played Svendsen's "Carnival in Paris" and Weber's "Jubilee" overture.

Melba's singing has never given greater pleasure to a Boston audience than it did yesterday. Her voice was youthfully fresh, indescribably pure and brilliant in the higher range, warm and luscious in the lower registers. Her art was at all times impeccable. She sang with a spontaneous joyousness that infected her hearers and held them as under a spell. Particularly effective was the mad scene from "Lucia," in which Mr. Maquarre played the flute obligato.

Mr. Alchevsky made his first appearance here on this occasion and won general favor by his pleasing voice and polished style. Miss Sassoli's accomplishments are familiar here and her solos yesterday added much to the pleasure of the occasion.

THE MUSICAL CITY.

[By Wex Jones in the New York "American."]

Inspectors of the steamboat service plan to equip New York boats with musical whistles. This world will be full of delirious joys When music replaces what now is but noise. The steamboats will play us an air as they toot, And the sirens will charm with their musical hoot; The "L" trains no more will just rattle and bang, But sooth our poor nerves with a clang-cling, clang-clang! And the kids on the pavements the Subway will bless As they dance to the strains of a humming express. No more will the toiler awake with a groan As the dissonant factory whistle is blown; Instead, like elf-music, will steal through his dream A gladsome aubade tootled out by the steam; And the clatter of ash cans, the slamming of doors Will be beautiful lullabies, coaxing to snores. The voice of the hawker, the cry "High Cash Clo'!" Will sound better than Bonci at a five-spot a throw. So hasten the day—oh, speed it along!—When life will indeed be one grand, joyful song.

At the Chapel of St. Peter in Florence there is a choir of birds, the only one of its kind in existence. The birds—three hundred in number—are all in separate cages, which are arranged in rows on both sides of the altar. The leader is a girl, who has had the birds under her own personal training for over two years. The whole of the musical part of the service is most exquisitely rendered by them. The leader starts each hymn by whistling the first few notes, and then the birds take it up, in obedience to the movement of their instructor's hand—"Tit-Bits."

Entrance to Noted Singer's Home



The Attractive Entrance to Mme. Schumann-Heink's House In Singac, N. J.

The inviting portico represented in the above picture is the main entrance to Mme. Schumann-Heink's home, Villa Fides, at Singac, N. J., where, between professional engagements, the eminent contralto revels in the freedom of outdoor

life. The picturesque appearance of this entrance is an index to the attractive interior of the house. The names carved on the stone pillars are the names of the children of the former owner of the estate.

What the Gossips Say

A French musician who has made a special study of the voices of animals, says that the horse possesses the most musical voice of all, for when he neighs, his voice descends a chromatic scale without omitting a single half-tone. The donkey, even, astounding as it may appear, has a musical voice; he brays in perfect octaves, a fact which the composer Haydn made use of in his quartette, op. 73. The barking of a dog, it is curious to observe, is not a natural sound, but has been acquired during centuries of life with man. It is even suggested that by means of a small operation, our trusty friend could soon speak.

But of all animals, only the monkey produces sounds which one could properly compare with the songs of men. Not flattering to men, but another point in the Darwinian argument.

Speaking of prima donnas, one frequently hears of the grand opera husband. Mme. Eames's husband, Julian Story, being an artist of ability with a reputation of his own, does not come quite under the head of "grand opera husband." But Herr Stengel, husband of Marcella Sembrich, has been known to fame in America only by his accidents—last year, by being flung through the window of a cab and badly cut, and this year by contracting a severe case of pneumonia. The best summing up of the true status of the "grand opera husband," however, came in the form of an unconsciously ironical social paragraph from Atlantic City a few weeks ago. It read as follows: "Mme. Olive Fremstad, the famous opera singer, has been at the Chalfonte this week recuperating from the tremendous strain attendant upon her rehearsing

of 'Salome.' She was accompanied by her husband, Mr. Sutphen."

"Have you ever been shaved in one of those shops where they have a self-playing piano?" asked the man who wears pink cuffs with a white shirt.

"Well, it's great," he went on, "to be shaved to waltz time and powdered to a two-step. But if you happen to get in the chair when one of those Wagner pieces is working, just close your eyes, say your prayers and trust to the mercy of the barber. Every human being is influenced by music, and my barber is almost human. The music controls his actions—he is in time with it all the time. One of those soft, dreamy pieces was mingling with the odor of bay rum when he tucked the towel around my neck, and his touch was so tender that he almost had me hypnotized. But when he began to put on the lather the piano hit up that 'Arrah Wanna' song, with all the jerky notes in it, and the sensation was less soothing. He laid the brush on with a vim and jabbed the ends of his fingers into my face in a way that lacked all semblance of the expression of blarney. He stropped the razor to rag time, shaved me to the tune of 'Love Me and the World Is Mine,' and put on the bay rum with the 'Anvil Chorus' for an accompaniment. The way he soaked me with the wet towel led me to believe that he thought my face was an anvil, all right, but he put enough liquid in my eyes to put out a forge fire, and finished up his job to some lullaby that had me going. A musical shave is a luxury if the piano is with you and the barber is with the piano."

"Revenge!" cried Regina Pinkert, the coloratura soprano of the Manhattan Opera House, the other day when she found that she was not re-engaged. "Vindicatemi!" cried she, falling into the arms of her companion, Emilia di Francofonte, says the New York "Morning Telegraph." Then she thought of everything. Long did she meditate her fearful plot. At last, amid great secrecy and mystery, it was decided upon.

She went to Treasurer Ward to draw her salary. He handed out \$150 in fifty-dollar bills.

"Bestioloccaccia!" cried she. "It is wrong. Look my contract. It says francs; you give me dollars. I despise them and you. Go and get 750 francs or I shall not take the money. Hammerstein shall keep his contract to the letter."

"Madame," said Ward, "this is a legal tender."

"You are not tender," said she. "I do not want your tenderness. I want francs."

"Impossible, madame," said the urbane Ward. "I am giving you every last cent that is due to you."

"I refuse!" said Madame Pinkert, sweeping away.

"Then you get nothing," said Ward resolutely.

She disappeared, but after a few days she came back.

She took the dollars.

Here are the real names of some singers not unfamiliar to the American public: Emma Calvé, Emma Deroquer; Renaud, Croneau; Aino Ackté, Mme. Renwall; Alvarez, R. Gourron; Lucienne Bréval, Miss Schilling.

YOUNG BARITONE WINNING LAURELS

Frederick Wheeler Sang with New York Oratorio Society Four Times in Two Years.

One of the youngest baritones of prominence before the public, Frederick Wheeler, has appeared successfully with the New York Oratorio Society, under Dr. Frank Damrosch, four times in two years, and was also soloist at one of the principal concerts of the People's Choral Union in Carnegie Hall under Dr. Damrosch.



FREDERICK WHEELER
Rising Young New York Baritone—He Will Tour With Mme. Jacoby Next Fall

Mr. Wheeler has met with decided success in his appearances in concert and oratorio. He was soloist at the Second Collegiate Church of New York for four years, succeeding Gwilym Miles in that position.

At present he is soloist at St. Bartholomew's Church, but intends giving up church work for the next year. Mr. Wheeler has just been engaged for a concert tour with Mme. Jacoby to take place next Fall. His voice is a bass-baritone, which enables him to sing either the bass or baritone rôle of nearly all the standard oratorios.

Musicals in Composer's Home.

Boston, March 11—Mrs. Helen Allen Hunt, the mezzo-contralto of this city, sang at a private Sunday afternoon musicale at the home of Mabel W. Daniels, the composer, in Brookline, Mass., yesterday. Miss Daniels is the daughter of George W. Daniels, president of the Handel and Haydn Society of this city. Miss Daniels has written an operetta, several quartettes and many songs. Mrs. Hunt's programme was made up exclusively of songs by Miss Daniels. Among those present were many prominent Boston musical people.

D. L. L.

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MILAN APPLAUDS AN AMERICAN SINGER

Alimi Palmer is Winning Laurels in Italian Opera.

MILAN, March 7.—Alimi Palmer, a young American girl, is the latest of the students here, bent on winning laurels in Italian opera, who can be added to the list of those that "have arrived." Until quite recently Miss Palmer was without an opportunity of procuring an engagement, as every place was doubly, triply filled. Finally, however, the chance of appearing in the "Figlia del Reggimento" at Bergamo was given her on condition that she prepare the part in ten days. Here Miss Palmer showed her American grit and pluck, for she did it, and acquitted herself in a way best gathered from one of the notices she received from the best critics here:

"Alimi Palmer (Maria) possesses a beautiful voice, not of a great range, but of true pitch, taking the high notes without any difficulty, ringing and clear. Vocalizations on trills and coloratura passages denote an excellent training. Miss Palmer acts her part with brio and elegance and from the first evening gained the sympathy of the public, and assured the success of the performance."

At the opera, Catalani's "La Wally" is now being given. The music is beautiful and ought to be known and loved in America.

Maria Gay is at present rehearsing Gluck's "Orfeo" in which she will shortly appear at La Scala.



ALIMI PALMER

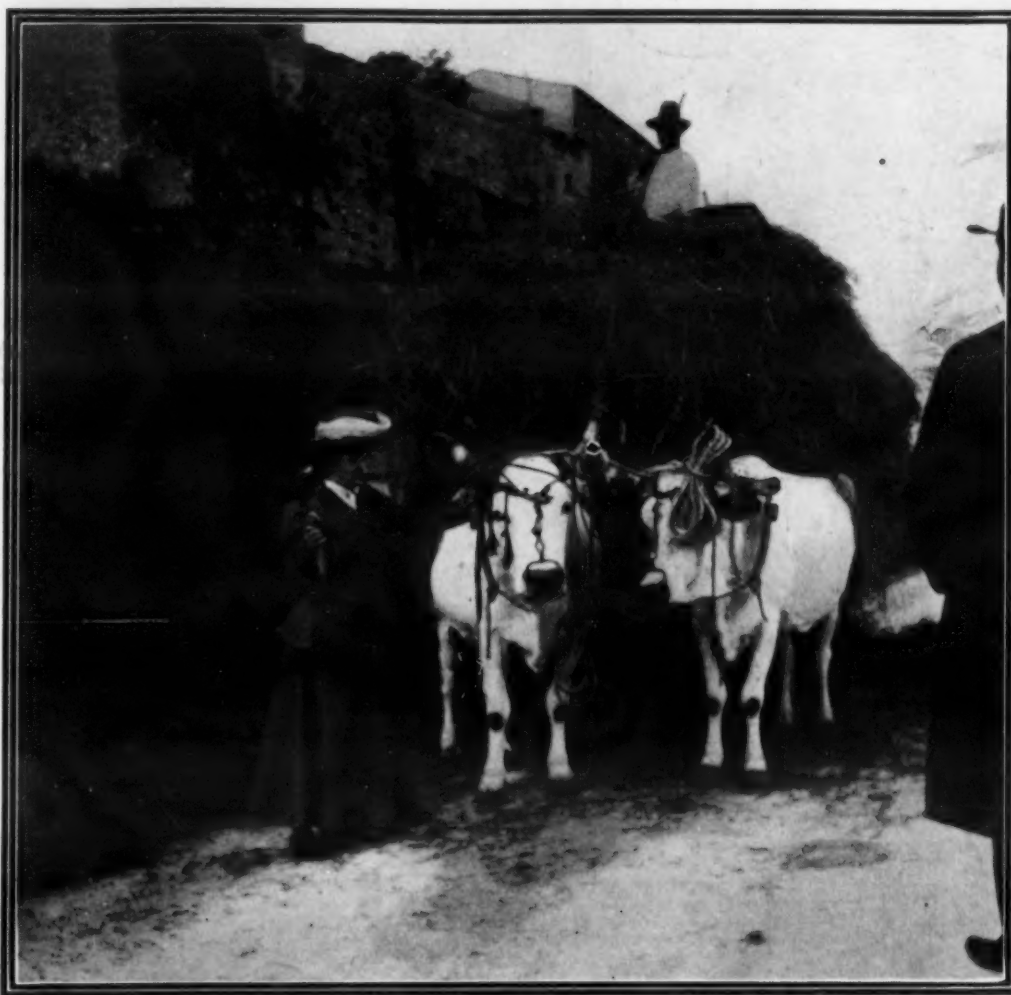
American Girl Who Has Just Won Success in Milan Opera

A word about "Salome." The opera has been taken off the bills here, not because it was prohibited—it simply died a natural death. The public did not want it any more. Requiescat in pace.

Filiasi's new opera "Fior di neve," (The Snow Flower) and the new melodrama, set to music by Giordano, on the story of Sardou's well-known novel, "Marcelle" are billed as the novelties at the Dal Verme Theatre, where Mascagni's "Ballo in Maschera" will be revived and Thomas's "Hamlet" given with Titta Ruffo in the title rôle.

A. M. E.

FROM BEYOND THE SEAS



HOME OF GRAND OPERA IN CAMERINO, ITALY

In the little village of Camerino, in Italy, there is situated a large university, where every year grand opera is given with the utmost éclat. The accompanying photograph shows some of the college buildings, a team of oxen in festive garb, in honor of the occasion; one of the professors of the university, who for the time being has adopted the rôle of farmer, and Luisa Milesa, one of the stars in the cast.

AUDIENCE AND CHORUS ENGAGE IN FREE FIGHT

Trieste Public Didn't Want Leoncavallo's "Zaza," but the Artists Did

TRIESTE, March 9.—Something quite unprecedented in the annals of operatic history occurred here during the performance of Leoncavallo's "Zaza." A certain part of the public wished to make a demonstration against the impresario of the theatre, and express its disapproval of the opera. Whistling, hooting and jeers continued throughout the evening, the artists braving this wrath and making immense efforts to save the performance.

In the second act, Emma Carelli, the popular and talented soprano, dropped on a chair, and quite overcome, burst out crying. This brought on a counter demonstration by another part of the public.

Matters came to a climax when the chorus went up in a body to the top gallery and a free fight ensued. Challengers and challenged had to be forcibly expelled by the police, and the theatre closed.

A. M. E.

WANT RECEIVER APPOINTED

German Opera Singers Take Legal Steps to Secure Their Salaries.

LONDON, March 11.—Victor Herold, court singer to the King of Denmark, has applied to a London court to have a receiver appointed for the Winter German Opera Company. The season ended abruptly and the singers could not get their pay. Thirty-five of them, mostly belonging to the chorus, were among the passengers of the steamship *Berlin* when she was wrecked at the Hook of Holland. Few were saved. In his petition for a receiver, Herold claimed that the company owes him \$1,250.

NEW DE RESZKE SCHOOL

Edouard Opens Branch of Brother's Establishment in London.

LONDON, March 11.—A De Reszke School of Singing is to be opened in London as a branch of the famous atelier in Paris where Jean de Reszke teaches voice-production at high fees to American and other aspirants for operatic laurels.

The London establishment is to be under the direction of Edouard de Reszke, the elder of the famous pair of brothers. Until now Edouard has been managing the De Reszke estates in Poland, where the disturbed state of the country has kept his hands full. The London school is quartered near Hanover Square, in fashionable Mayfair.

INSANE SINGER SCARES KAISER

Drums Military "Assembly" at Concert Given at the Royal Palace.

BERLIN, March 10.—At a concert given at the palace last week, Eugene Kupke, a singer in the chorus of the Royal Opera, became suddenly demented. All the Ambassadors and the most distinguished persons in official life were present.

During a pause, while refreshments were being served, a drum beater gave the military signal to "assemble." Much astonished the guests hurried to their seats. The Emperor asked the conductor, Richard Strauss, why the signal had been given and was told that it had been the act of an insane person. Putnam Griswold, the American basso, was among the artists on the programme.

Massenet arranged the opera of "Werther" for Battistini so that the title rôle could be sung by a baritone.

AMERICANS TO THE FRONT IN BERLIN

R. Adams-Buell and Augusta Zuckerman in Piano Recitals.

BERLIN, March 10.—Americans hold their own well over here, or rather, constantly gain ground in the concert field. Two pianists from across the seas figured in the lists this week and more than held their own against the best local talent. They were Robert Adams-Buell and Augusta Zuckerman. Mr. Adams-Buell made a marked impression by his mature artistry. His technique is astounding; from the most velvety pianissimo to the most powerful fortissimo, no shade of tone-color is unknown to his fingers, yet he never makes the mistake of sentimentalizing or pounding. His passage work is so easy, so spontaneous that one has the feeling that the player is greater than the work. And every school receives an equally sympathetic and characteristic expression, Bach, Beethoven, Reger, Brahms, Grieg, Sinding, Raff and Liszt, all are conquered, both technically and interpretatively, by the young artist in an admirable manner.

Augusta Zuckerman, who is both good to see and good to hear, appeared with the Leipzig Orchestra in a suite for violin and piano with orchestral accompaniment by J. Manen. The composer took the violin part, and played with a sweet tone that accorded well with Miss Zuckerman's. It is the sweetness of her tone that is her greatest charm.

At this same concert, directed by Hans Winderstein, were given three bits of ballet music by Rameau, rewritten in free form by Felix Mottl and Tchaikowsky's Symphony in E minor.

At the second concert of the Philharmonic Chorus Siegfried Ochs conducted the "Schieksalslied" of Brahms, the "Kyrie," "Sanctus" and "Agnus" for two sopranos and double chorus by Max Bruch and a new work "Marienlegende," by Iwan Knorr, the text of which has been taken from fitting folksongs joined together. Musically it is very skilfully combined of folk melodies and chorals. The work contains much excellent contrapuntal writing, but is a little too much of "lingering sweetness, long drawn out" variety.

At the "Komische Oper" was given Puccini's "Tosca," a work whose second hearing won opinions no more favorable than the first. It was given a splendid performance, and staged in a series of most beautiful scenic effects, but—the public doesn't want it.

The programme of the Nikisch concert this week contained only one novelty, Bossi's "Intermezzi Goldiani," five delightful little movements in the form of ballet music, principally.

A monster "soloist concert" was given in the new auditorium of the Zoological Gardens, when the lion's share of applause fell to Ernst von Dohnanye, the pianist. Right gallantly, however, did Frieda Hempel, coloratura soprano; Hasselbaum, the tenor, and David Popper, the noted cellist, bear themselves.

A new work by Max Reger was also heard, the "Passacaglia and Fugue," op. 96, in which an introduction of a mystic turn, a breadth and fullness of chordal structure are particularly fine. Even Reger's usual shifting tonalities do not seem so strange in this composition.

Ferruccio Busoni gave a concert which, like the sun, had a number of dark spots.

At the Royal Opera House Leo Blech conducted a one-act opera of his own, "Das war ich," a little work conceived and executed with much fineness and art, but which has never proven very successful.

A new work, "Romeo und Julia auf dem Dorfe," by Frederick Delius, was also given at the "Komische Oper." It is an idyll with a prologue and five pictures, based on the story by Gottfried Keller.

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MRS. WYMAN SINGS WITH THE KNEISELS

Philadelphia Hears Some New French Songs—Quartette Gives Fine Programme.

PHILADELPHIA, March 12.—Mrs. Julie Wyman was the assisting artiste at yesterday's Kneisel Quartette concert. Her success was, in the main, the result of the music she chose for rendition, illustrative of the newer French thought in song writing. There was little unanimity of opinion regarding this music among the audience, but whatever the conservatives might find to cavil over, at least it must be recognized that the "Poems du Silence," by Ernest Moret, or the Debussy "Chansons de Bilitis," however vague of thought or indeterminate of key, at least challenged the interest with every bar, and kept attention on the alert. The "Hymne à la Rivière" and the "Hymne au Soleil," by Alexandre Georges, were more consciously melodic than the Debussy songs so freely written which preceded these.

Mrs. Wyman sang to piano accompaniment altogether, Michael Kegrize being at the piano. The string quartette numbers were Beethoven's E flat major, which opened the concert, and the quartette in G major, simple in thought, transparent in the delicacy of its framework, by dear old "Papa Haydn," which completed the afternoon. These were developed with consummate art, the second gaining in appreciation from its juxtaposition to the surcharged modernity of the French music which preceded it, yet without detracting from the value observable in the newer methods.

JOHN YOUNG IN MICHIGAN.

Tenor Gives Fine Concert at Mt. Pleasant State Normal School.

MT. PLEASANT, MICH., March 13.—A very pleasant afternoon was spent by the faculty and students of the State Normal School, last week, when the tenor, John Young, gave a programme of songs by Handel, Grieg, Schubert, Strauss, Henschel, Hoffman, Hawley, Whelpley, Amy Woodforde-Finden, Chadwick and Mary T. Salter. The last named was represented by a cycle of songs dedicated to Mr. Young, "Love's Epitome."

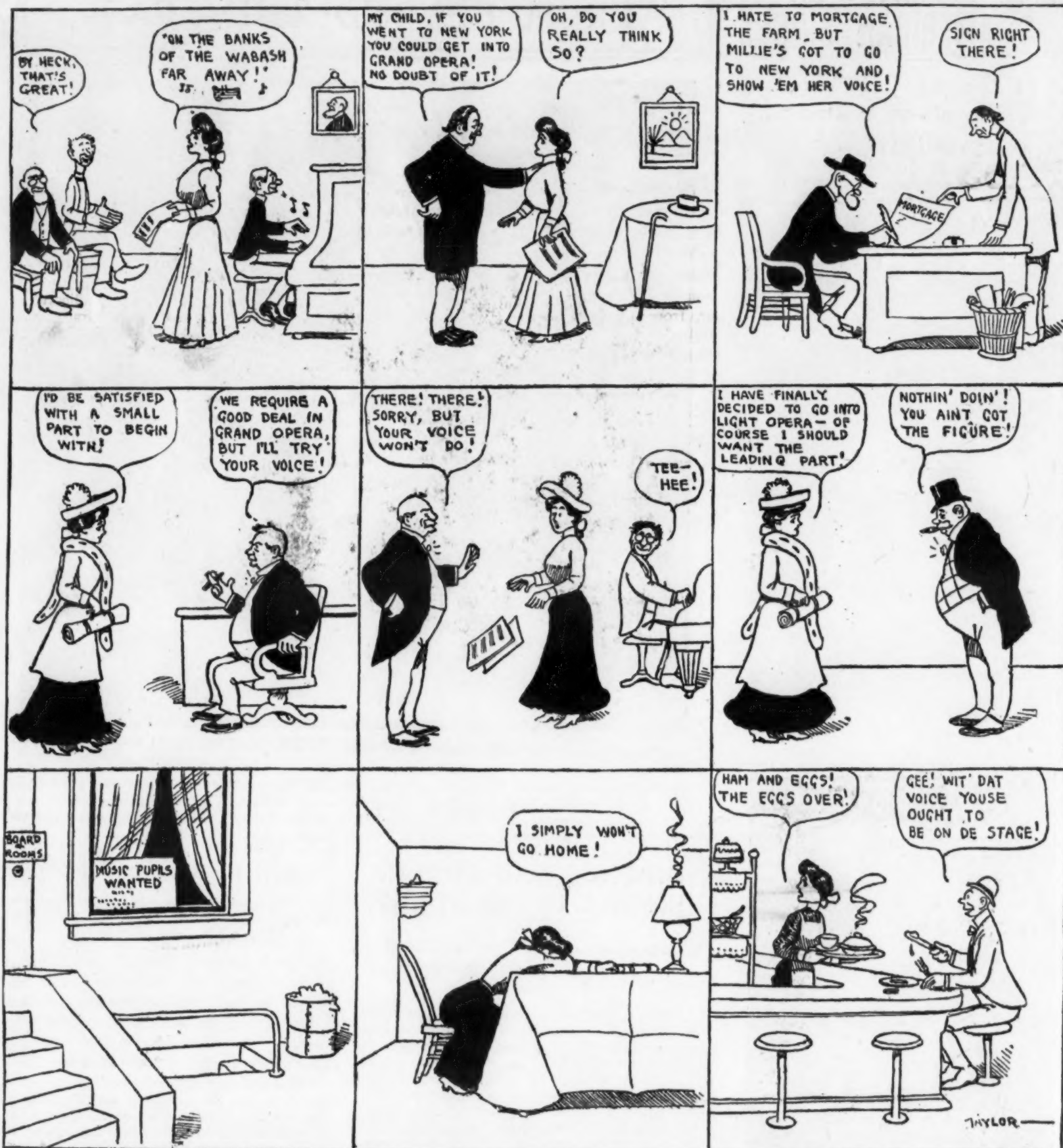
Mr. Young has made some excellent bookings for concerts. During the remainder of the month he will appear in Hartford, on the 20th; New York, the 24th; Elizabeth, N. J., the 27th; New York, the 29th and 31st.

Ohio Teachers to Meet.

COLUMBUS, O., March 12.—Millicent Brennen and Elizabeth Rindsfoos are on the programme at the Ohio Music Teachers' Association, which convention will be held this year at Granville, Ohio. George W. Andrews of the Oberlin Conservatory is chairman of the programme committee. The dates are June 19, 20 and 21.

E. M. S.

The Country Girl With An Ambition For Grand Opera




(A Significant Picture Story, by R. W. Taylor in the New York "Evening World")

The Kneisel Quartette gave the second recital of the season to the students of the Institute of Musical Art, on Friday afternoon of last week. The programme comprised the Quartette in F major by Tschai-kowsky, and Haydn's in G major. The afternoon was also the occasion of an in-

formal visit by Mme. Marcella Sembrich, in whose honor a short programme was performed. Elenore Altman played Paderewski's Variations Op. 16, Vera Curtis sang a Romanze from Acteon by Auber, Verdi's Scene Alzati from "Un Ballo in Maschera," was sung by Adolph Jacobson, Henriette Bach played the Prelude from

Bach's E major sonata for violin, Caroline Hudson sang "No More," by Henschel and "Dich theure Halle," from Wagner's "Tannhäuser."

Mme. Sembrich visited the classrooms, libraries and other departments of the building, expressing great interest in what she had seen and heard.



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Apropos of the death of Otto Goldschmidt, Jennie Lind's husband, which was announced in *MUSICAL AMERICA* last week, Henry T. Fink writes: "Otto Goldschmidt became, in 1843, one of the earliest pupils of the Leipsic Conservatorium, recently founded by Mendelssohn, under whom he studied piano and composition for three years. In 1848 he went to Paris in order to take lessons from Chopin, but was only in time to hear his last public performance, and in the same year he came to England, appearing in 1849 at a concert of the Musical Union, and at another given by Jenny Lind, who was just then forming her resolve to retire from the stage.

"Two years afterwards he was summoned to America to succeed Benedict as conductor of the concerts given there by Jenny Lind. He married the great singer at Boston on February 5, 1852, and for the next three years they lived at Dresden, taking up their residence in London in 1858. In 1863 he was appointed vice-principal of the Royal Academy of Music.

"His oratorio 'Ruth' was performed at the Hereford Festival of 1867, and was afterwards given in London and in Germany. From 1875 onwards he and his distinguished wife were closely identified with the Bach Choir, an organization established in that year and conducted by Mr. Goldschmidt from its foundation until 1885. His compositions, which, besides the work already mentioned, include a choral song, 'Music' (Leeds Festival, 1898), a piano concerto, a trio for piano and strings, two pieces for clarinet and piano, and numerous pieces and studies for piano solo, made comparatively little mark, but the composer's influence on the art of his time was not inconsiderable."

BUFFALO, March 16.—Joseph Karl Hartfuer, one of the leading musicians of this city, died last week after a short illness.

Mr. Hartfuer was born in Munich, Germany, where he received his musical education and for some time was a member of the orchestra of the Royal Opera House. During his life in America he was, at various times, a member of the Theodore Thomas Orchestra, the Grau Opera Company, director of the Buffalo Liedertafel, the Orchestra Society and the Symphony Orchestra. For the last two years Mr. Hartfuer has been conductor of the orchestra of the Lyric Theatre. Mr. Hartfuer leaves a wife, a daughter and two sons.

Harry W. Thomas, sixty-six years old, one of the most prominent musicians in Asbury Park, N. J., died in that city Sunday morning.

Columbus Plans for Festival.

COLUMBUS, O., March 12.—The Columbus Oratorio Society, a chorus of 150 voices under the direction of William E. Knox, will have a festival on May 6 and 7. The Chicago Orchestra will accompany the chorus, and probably give a miscellaneous concert in the afternoon. The soloists will be Mrs. Seabury Ford, soprano, Mrs. Maude Wentz MacDonald, contralto, Daniel Beddoe, tenor, and Watkin Mills, bass.

E. M. S.

Boston's Opera Programme Completed.

BOSTON, March 11.—In place of "Salome," which was originally announced for performance by the Metropolitan Opera Company during its week's visit to Boston, a double bill will be presented, consisting of "I Pagliacci," with Bella Alten and Messrs. Bars, Scotti and Reiss, and "Haensel und Gretel," with Mmes. Manfred, Alten, Schumann-Heink and Weeda and Mr. Goritz.

Gregorowitsch to Tour America.

Charles Gregorowitsch, the celebrated violinist who has not been heard in America during the last four years, will return next fall for a tour under the direction of J. E. Francke.

HAMMERSTEIN TAKES STEPS TO KEEP BONCI

Insists Tenor is Under Contract With Him For Two Years.

Through his attorney, Nathan Vidaver, Oscar Hammerstein, director of the Manhattan Opera House, has filed in the United States Circuit Court a bill of complaint, and an application for an injunction to prevent Alessandro Bonci, the tenor, from singing for anybody except Mr. Hammerstein for the next two years. This step was taken as a result of Bonci's contract to join the Conried forces next year.

The impresario accuses the tenor of having demanded, contrary to agreement, an advance of \$10,000 before he had sung a note. In consideration of the advance, says the bill of complaint, Bonci agreed to the annulment of a clause in the contract which provided that all disputes should be settled in the Italian courts. On this Mr. Hammerstein bases his right to bring an action in the courts of this country. Mr. Hammerstein claims that the contract gives him the exclusive right to the use of Bonci's talents for the next two years.

The contract was made in Milan in the early part of last year. Bonci was to receive \$800 in gold immediately after each performance in which he sang. He was guaranteed fifty performances in a season of twenty weeks, but was not to be called upon to sing at two successive performances, to rehearse and sing within the same day, or to sing any day when his doctor said he was unfit.

The contract was attached to Hammerstein's complaint. One of its clauses is as follows:

"Mr. Bonci engages to give Mr. Hammerstein the right of prolonging his season, week by week, for one or two months, three performances to be given in the first week, six in the first two weeks and ten in the first month. After the first forty days Mr. Hammerstein reserves the right of prolonging Mr. Bonci's contract for the following two seasons at \$1,000 a performance. In the event of the contract being prolonged for the next year, Mr. Bonci shall not sing under any other management after the expiration of the first season's engagement."

Mr. Hammerstein alleges that he notified Bonci's manager that he wished to take advantage of his option. Soon afterward he read in the newspapers that Bonci had signed a contract with Mr. Conried and he wrote to Bonci insisting on his rights to the tenor's services.

Mr. Bonci's answer is said to be that he wanted \$1,000 for each of fifty performances during the season, but Mr. Hammerstein was willing to offer him only \$800 for each of forty performances.

Miss Schnitzer Will Play.

A musicale has been arranged for Sunday evening by the Hungarian Relief Society of New York, in the grand ballroom of the Hotel Astor. An interesting programme will be presented by Germaine Schnitzer, the talented young pianiste whose American tour this season has been so successful; the Flonzally Quartette; Tony Franke, baritone; Carl Hauser, humorist; and Elizabeth Schaub, soprano. Arnold Somlyo of Carnegie Hall, who is vice-president of the Hungarian Relief Society, has arranged the programme.

California Teachers Elect Officers.

SAN FRANCISCO, March 11.—The Music Teachers' Association of California at its last meeting, elected the following officers: Louis Felix Raynaud, president; Theodore D. Herzog, vice-president; Mrs. P. O. Patterson, treasurer; Mme. Ellen Tournsen-Roeckel, secretary; Lloyd Gilpin, Miss Olive Treadwell and Hortensia Andade, directors.

The Operas Washington Will Hear.

WASHINGTON, March 11.—The operas selected for the visit of the Metropolitan Opera Company to this city on March 28 and 30 are "Madama Butterfly," on Thursday, with Geraldine Farrar and Mr. Caruso, "Faust" on Saturday afternoon and "Aida" in the evening. Mrs. Katie Wilson-Greene has arranged the engagement.

SAVAGE PUBLISHES A PAPER IN BUTTE

First and Only Issue of "Butterfly" Reaches Edition of 22,000 Copies.

BUTTE, MONT., March 9.—Henry W. Savage recently started a newspaper here called the "Butterfly." Although the life of the publication was limited to a single issue it created a big sensation. It sold on the streets for ten cents a copy and reached an edition of 22,000.

The pressmen's strike had caused suspension of all the daily newspapers and as there seemed no prospect of publications being resumed very soon Mr. O'Grady, one of the advance agents of the "Madam Butterfly" company, telegraphed Mr. Savage for instructions. The impresario wired back: "Publish a newspaper yourself. Charge it to me. I hereby appoint you editor in chief."

With the assistance of a few newspaper friends Mr. O'Grady set to work without delay. He found a printing firm unaffected by the strike and prepared a newspaper of four pages containing the important happenings in Butte, interspersed with numerous announcements anent the advent of "Madam Butterfly." "Price, One Cent" was printed on the title page, but the newsboys found so great a demand for "Butterflies" when they cried their wares on the street that they quickly raised the price to five cents and thence to ten cents a copy.

MOUSE FRIGHTENS AUDITORS.

Runs Down Aisle of Carnegie Music Hall in Pittsburgh.

PITTSBURGH, March 11.—A mouse started a stampede in society which was attending the free organ recital in Carnegie Music Hall some evenings ago, and now the superintendent of the Carnegie buildings has received instructions to get some cats to patrol the music hall and other places where the women are likely to be found day or evening.

Organist Hall had reached the most interesting part of the selection when a society bud in one of the end seats saw a mouse coming right down the middle of the aisle on the dead run. The bud gave a shriek and spring, landing on top her own chair, with her skirt held tight around her.

Others saw the mouse and waited for nothing more. They sought the tops of the chairs, and for a few minutes it looked as if there would be a general stampede. The mouse finally disappeared and the women climbed down. Now cats roam at will through the music hall day and night.

ANOTHER OPERA CLUB.

Hammerstein Makes Plans to Rival Well-Known Metropolitan Organization.

The Opera Club, which has long been a feature of the Metropolitan Opera House, with its array of masculine members gathered nightly in the club box, on the grand tier, is to have a rival at the Manhattan Opera House if Oscar Hammerstein's plans are carried out.

The three proscenium boxes of the lower tier at the Manhattan are to be altered in the summer, so that there shall be only two on each side. Mr. Hammerstein expects that they will be occupied by a new club of men opera-goers.

Richard Strauss's "Salome" is a gold mine for the composer. He received 60,000 marks from the publisher, Fuerstner, and he furthermore gets 10 per cent. of the gross receipts of all performances in Berlin and 7 per cent. in other cities. The work is still a drawing card at the Berlin Royal Opera and Strauss's *tantième* often amounts to 800 or 900 marks a night for Berlin alone. For the present it is given here twice a week. His new opera, "Electra," will be no kind of a sensation, and those who think that it is the music and not the perverse text that draws the crowds to the "Salome" performances are mistaken. What has become of Strauss's earlier operas, "Guntram" and "Feuersnot"? Both of these are superior to "Salome." The first of these was written at about the same time that he composed "Tod und Verklärung." "Feuersnot" was created during the period that gave birth to "Also sprach Zarathustra," "Heldenleben," and so forth, when Strauss was in the zenith of his powers, yet these operas have forever disappeared from the boards.

NO SOLOIST WITH BOSTON ORCHESTRA

Dr. Muck Centres Interest on an Excellent Programme.

BOSTON, March 11.—This is the day of the solo conductor, a fact which probably accounts for the omission of other soloists in the programme of the Symphony Orchestra. The lack was one in nowise to be deplored, for the excellence of the conductor and orchestra was so great as to afford sufficient delight.

The Haydn symphony was played with just the requisite lightness and delicacy. However, praising the Boston Symphony Orchestra is like carrying coals to Newcastle. The Beethoven Symphony, like the Haydn, was not remarkable for any originality of reading—rather was it memorable for the sympathy of the interpretation and the beauty of the rendering. The bassoons particularly were excellent. The dainty dialogue between the violins and cello in the second movement was delightful, the trio equally fine.

The overture to Mozart's "Magic Flute" received a reading which was startlingly original. The introduction was taken so slowly that it almost dropped apart. The fugue, on the other hand, was taken at the wildest possible speed, the turns in the subject being strongly accented, so that an entirely new effect was obtained. But to keep the last for the best, several small Bach numbers were the gems of the concert.

A MUCK FAREWELL.

Boston Symphony Orchestra Ends Series of Concerts in Providence.

PROVIDENCE, R. I., March 11.—The last of the Boston Symphony Orchestra's concerts for this season was given in Infantry Hall on Thursday evening, when Dr. Muck made what was probably his farewell appearance in Providence.

The programme contained Berlioz's overture, "The Roman Carnival," and Jan Sibelius's symphony in E minor, between which was placed Liszt's pianoforte concerto in E flat. George Proctor of Boston, the soloist, played the concerto with a facile technique and a sparkling style. The audience was enthusiastic over Mr. Proctor's playing and the overture, but rather reserved as far as the Sibelius work was concerned.

MODERN MUSIC IN BOSTON.

Felix Fox and Willy Hess Present Works of Composers of To-Day.

BOSTON, March 11.—A concert of music of the modern school, which avoided at the same time the faults of the ultra-modern, was that given Wednesday of last week by Felix Fox, pianist, and Willy Hess, violinist, in Steinert Hall.

The large audience was justly delighted with both programme and execution. Between two larger works, two sonatas for violin and piano, the Op. 18, by Strauss, and the one in A by Franck, came two "Rhapsodies" for piano by Ernst von Dohnanyi, played brilliantly and with the freedom their character demanded. The first, in F sharp minor, was especially effective. Mr. Fox was recalled again and again, and finally granted an encore.

The best number on the programme was the Franck Sonata, which was played by the two artists with a full comprehension of the beauties of the work. Technique merely served as a means for the interpretation of the poetic contents.

EISTEDDFOD IN SCRANTON.

Welsh Making Preparations for Contests in Music Next Week.

SCRANTON, PA., March 12.—The Welsh of North Scranton are manifesting lively interest in the eisteddfod that is to be held here next Monday. The contests will cover vocal and instrumental music and literature.

There will be three sessions, morning, afternoon and evening, and prizes in money will be awarded for choruses, male choruses and solo singers of both sexes and all ages. Prof. Griffith J. Jones of Wilkes-Barre, will be judge, and Mrs. Gwilym Edwards will act as accompanist.



Mme. Giacomini, mezzo-soprano of the Manhattan Opera House, has been re-engaged by Mr. Hammerstein for next season.

Frederic Mariner, of New York, a piano technique specialist, has spent the week visiting his branch studios at Bangor and Portland, Me.

Miss Irma Brown, contralto, of Brooklyn, has been engaged for a number of concerts which will be given at an early date in that borough.

Lillian Vernon Watt, soprano, won marked success in a concert in New Bedford recently at the last concert appearance of the late Winfred Goff.

Arthur Hartmann, the young Bohemian violinist, played before a Montreal audience recently for the first time. His success was unmistakable and pronounced.

Mrs. Cater-Karr sang recently at a musicale given by Mrs. George Houghton in New York. She also appeared the last week at the Rainy Day Club and at J. W. Fosdick's studio tea.

Mrs. Katherine Seward de Hart recently appeared at the annual luncheon of the Smith College alumnae, which was held at the Hotel Astor. Her several songs were greatly appreciated.

Frank J. Benedict has been appointed organist and musical director at St. Paul's Methodist Episcopal Church of New York. Mr. Benedict gave one of the recitals upon the great organ of the World's Fair in St. Louis.

The Cotonsville Choral Society has been organized at Cotonsville, Md. The members are drawn mostly from the choirs of various churches of that place. C. J. Toof is musical director and the accompanists are Mrs. A. C. Montell and Marie Ebeling.

A special musical service in honor of the seventieth birthday of Alexandre Guilman, the eminent organist, was held Sunday night in the First Baptist Church, Philadelphia. Frederick Maxson, organist of the church, presented a programme of Guilman compositions.

W. H. Pommer, W. J. Hall, L. E. Walker, W. Schuyler, A. Leiber, W. W. Stockhoff, composers who live in St. Louis, figured in the programme given Friday of last week by E. R. Kroeger, pianist, of that city. Four Schubert Impromptus and four Rubinstein numbers were also given.

The Philadelphia Music Teachers' Association had its one hundred and twenty-sixth meeting at Heppes Music Hall, Philadelphia, last week. At the close of the routine business Perley Dunn Aldrich gave Brahms's song cycle, "The Fair Magelone," accompanied on the piano by Mrs. Edith Mahon.

Mrs. Harry Vane Rutherford and Elizabeth Steen, both pupils of Rose Stange, the successful teacher of voice in New York, are to sing at a concert at the Waldorf-Astoria, Friday next. The former will render the "Jewel Song," from "Faust," the latter "Mon Coeur à ta Voix" from Saint-Saëns's "Samson et Dalila."

A programme which will enlist the services of the foremost artists of the country is to be given soon after Easter at the Waldorf-Astoria, New York, for the benefit of the home shortly to be built by the Franciscan Missionaries of Mary, where Italian children will be instructed in the industries of lace making, carpet weaving and embroidery.

Arthur Hartmann, the violinist, and Adolph Borschke, pianist, offered to the music lovers of Salt Lake City, a programme which was replete with interesting

numbers at a recent concert in that city. Among the selections presented were: Bach's "Ciaccona" which brought forth as an encore "a well rendered composition by Ole Bull."

On Saturday evening, March 2d, Gilbert Reynolds Combs, director of the Combs Broad Street Conservatory of Music, No. 1329-31 South Broad street, Philadelphia, gave a reception and dance in honor of the young women of the dormitories and of the Alpha Sigma Sorority, whose chapter rooms are in the conservatory.

The Boston Sextette Club, C. L. Staats, director, has returned to Boston from a two weeks' tour of New York and New England. They played at Yale and Vassar Colleges and at the New York State Normal School at Cortland, N. Y. Katherine Melley, soprano, of Boston was the soloist with the club on the tour. Miss Melley was also one of the soloists at a concert given last Thursday evening in Woburn, Mass.

A musicale devoted to French composers was given Tuesday evening of last week by Mme. C. Trotin and Mme. Gerard Thiers in the studio of the former at Carnegie Hall. Piano works by Chaminade, Duvernoy, Sachs, Pierret, Guiraud, Widor, Dolmetsch, Saint-Saëns, Chausson, Faure, Debussy and Godard were played, while songs by Dell'Acqua, Massenet, Holmes, Bember, Bachelet, Vidal, Gounod and Delibes were sung.

The Conservatory Concert Hall, Cincinnati, was taxed to its capacity recently on the occasion of the concert given by the Conservatory Orchestra, Pier Adolfo Tirindelli, director. The musicians responded to Mr. Tirindelli's baton like professionals and were imbued with the spirit of their work. A delightful number on the programme was Sgambati's "Te Deum Laudamus" with organ obligato by Malton Boyce.

A recital of Russian music was recently given at St. Bartholomew's Church, New York City, when the choir sang three choruses by Tchaikowsky à capella, and Leopold Stokowski, the able organist and music director of the church, played organ solos by Tchaikowsky, Rachmaninoff and Ippolitow-Iwanow. The choir, which includes many gifted singers, notably Daniel Beddoe, the well-known tenor, made an excellent showing.

Plans are rapidly shaping themselves for the May music festival, which the Oratorio Society and the Music League, in conjunction, will give in Bridgeport, Conn. While no definite arrangements have as yet been made for the festival, other than that the choral work will be "Samson and Delilah," it is probable that the New York Symphony Orchestra under Walter Damrosch will be secured. Maud Powell, the violinist, has been suggested as soloist.

Things are coming the way of more than one of the pupils of the well known Brooklyn teacher of voice, Louise Mundell. Mrs. William H. Hanlon was the soloist at a concert at Christ Lutheran Church recently, Elizabeth Grace Clark at the Tonkünstler Society, Harry Glover Colyer at a lecture-recital given by Charles McNally at Sixth Avenue Baptist Church, Mae Dreyfuss at a concert at Warren Street M. E. Church.

An attractive programme was presented last week at the musical tea in the annex of Walter Lippincott's residence, No. 120 South Twenty-first street, Philadelphia, for the benefit of the Children's Aid Society. The vocal soloists were Mrs. Sidney Thayer, Augustine Haughton, Mrs. L. J. Hammond, Elizabeth F. Forbes and Arthur E. G. Jackson. Piano soloists were Charlotte W. Hare, Elfrida Rossmassler, Dorothy Joline, with Josephine Elliott as violin soloist.

Howard Wells, one of Chicago's rising young pianists, gave his annual recital in Music Hall, last week. Mr. Wells gave the Mendelssohn Prelude and Fugue op. 35, No. 1, the Schumann "Carnival," the Schubert-Liszt "Faith in Spring," the Chopin Polonaise in F sharp minor, two concert studies by Poldini, Glazounow's "The Night," and a Prelude and the "Study in the Form of a Waltz" by Saint-Saëns, a programme which the artist interpreted with authority, finish and beauty.

A recital was given by pupils of the Combs Broad Street Conservatory of Music, Philadelphia, Saturday last, when a feature of the programme was the rendering of two of Mr. Combs' compositions, "Reverie," for violin, and "Erato," for piano. Those who played were Edna M. Knieble, Rachel B. Rogers, Elizabeth Hopkins, Reta E. Doak, Myrtle B. Piper, Paul Carpenter, Claire Demaree, Violet M. Ivers, Clarence M. Cox, Jeannette M. West, Lidie Nixon and Bertha B. Hamill.

"Where the Silvery Colorado Wends Its Way" is a song written by a Denver mail carrier and played by Held's band while it was in Denver, with such effect that ever since that time the air has been sung and whistled throughout the state. With the meeting of the legislature this Winter an attempt was made to have the piece made the state song; but a Colorado Springs woman had written an ode she wanted adopted, her friends took the matter up, and the fight has been carried into the halls of legislation.

Chicago musical circles are interested in the announced engagement of Maude Leota Byrd of that city to Theodore Marsden, Jr., of Los Angeles. Miss Byrd has been spending the Winter in California and declares that no date has been set for the wedding, but that it probably will take place in June. Miss Byrd began the study of music in her childhood, for which she has always shown a decided talent, and during her days at the Chicago Musical College she won many friends. She has composed several songs.

There was not the usual large attendance at the Winnipeg Women's Musical Club meeting on Monday last, probably because of the inclement weather, but those who did venture out enjoyed a very pleasant hour, as the programme for the day was devoted to composers of opera and was very well rendered. Mrs. Driscoll, Mrs. Wade, Mrs. Dimbleby, Miss Lazier, Miss Bryce, Mrs. Sterling, Broxton Smith, Mrs. Verner, Miss Cowie, Mrs. Osborne, Norman Douglas and Mr. Sutherland gave selections from the more popular French and Italian operas.

Division II. of Calvary Baptist Church Choir, New York, recently presented in the church rooms the first act of "Pinafore" before a large audience of friends, in a manner that bespoke much for the thorough training and work the choir is receiving from Mr. Bowman, the choir-master. W. W. LaTour, as Sir Joseph Porter; E. T. Martin, as Ralph; Gustav H. Brasch, as Dick Deadeye; Mrs. I. W. Seymour, as Josephine, and Georgia H. Palmer all gave commendable presentations of their parts. A not too critical audience

overlooked the usual nervousness of an amateur first night.

The fifth and seventh numbers of the great Artist Series, in Nashville, Tenn., were combined last week in a brilliant concert at Watkins Hall, when Gertrude Peppercorn, pianiste, and George Hamlin, tenor, appeared in joint recital. Miss Peppercorn's interpretations were musically, and were pervaded by sincere and deep feeling. Her technique is fluent and forceful. Mr. Hamlin, who has but shortly returned to this country, was in excellent voice and delighted everyone by the sympathy of his interpretations, his infallible taste, the purity and clarity of his diction, and the beauty of his tone quality. Both artists were applauded to the echo and encores were the order of the evening.

A series of artistic chamber musicales has been given at the Art Department of Steinway & Sons this season, in conjunction with the Hoffman Quartette of Boston, and prominent vocalists, with the Art Organ Company's famous Steinway Hall "Orgue de Salon" as a background. These affairs have been attended by invited audiences, to whom this modern instrument has been a revelation of what are the possibilities of the chamber organ. At the musicale in Steinway Hall on Thursday of last week, given under the auspices of the Art Organ Company, the following artists assisted: Mme. Regina Arta, soprano of the Manhattan Opera Company; Miss A. G. Eyre, piano; Gustave Frese, organ; Miss Yeaton, accompaniment.

The second "pop" concert by the Halifax Symphony String Orchestra took place recently and Orpheus Hall was well filled. Elsie Butler, the mezzo-soprano soloist, displayed an excellent voice of good range and pleasing quality. Minnie Black is a young pianiste of marked ability, and her rendering of a Chopin nocturne and valse showed musical taste and fine sympathetic feeling. Mr. Weil's performance of Thome's "Andante Religioso" was beautiful, full of refinement, delicacy and delightful artistic finish. He received an enthusiastic encore. The orchestra, under Mr. Weil's conductorship, is doing splendid work. "Ase's Death" (from the Peer Gynt Suite), Menuette, by Bocherini and Gavotte (from Mignon) were delightfully given.

Enjoyable among the incidents of the week was the regular monthly meeting of the Minerva Club, held at the Waldorf Astoria, New York, Monday of last week. Under the chairmanship of Mme. Cross Newhaus, Mrs. Richard Hutchinson, Stearns and Mrs. Robert Cartwright spoke on the various phases of music, its reputed origin, use by ancient nations, value as an educator and for the amelioration of mental stress. Several parchments brought from Italy and some ancient choir books were exhibited. The soloists who contributed much to the pleasure of those present were: Irwin Hassell, pianist, who played Liszt's "Tarantelle" with astonishing virtuosity; Griffith Hughes, who sang two songs by Herbert and one by Sans Souci, and Mrs. Cater Karr, who also rendered three songs by modern composers.

STUDY POPULAR MUSIC AS A SCIENCE

Few Songs of the Day Succeed Because the Matter Has Not Been Considered in That Light

The output of popular music in a season is very considerable, but the songs that are really successful might be counted upon the fingers. Publishers themselves seem unable to foretell with any degree of certainty to what extent a song will become popular.

Why should it be so difficult—or so rare—to write a song that will "catch on," as the saying goes? It is because the foundations of the art of popular song-writing have never been laid down that work in this branch of sound-making depends so much upon "chance" and "luck."

A study of this kind involves a close observation of the mind and temper of the people. Frequent intercourse with the habitués of the theatre-gallery is essential, and a narrow scrutiny of their favorite styles of humor and pathos. Odd and surprising things will be noticed here—for instance, an appreciation of the old "modes." In a song recently in vogue I noticed that the part first to be picked up by whistling errand-boys, and retained by them after the rest of the song had been forgotten, was the opening of the refrain, which has a peculiar little turn about the

leading note of distinctly "modish" flavor. To sketch out rapidly the lines on which the opening of an inquiry of this nature might be prosecuted, the music under examination should be dealt with under these heads:

- (i.) The words.
 - (ii.) The music.
 - (iii.) By whom first sung.
- That is to say, whether the success of the song be mainly assignable:
- (i.) To the humor, etc. of the words.
 - (ii.) To the character of the melody or harmonization.
 - (iii.) To the popularity of the musician or other artist who first introduced the song.

The melodies of popular songs have coarse rhythms, short, strong and with heavy contrasts. Their harmonies usually consist of a broad swinging alternation of tonic and dominant, with occasional simple modulation to nearly related keys.

It would be necessary to examine and make careful notes upon a very large quantity of this music: music, too, that would otherwise be wholly uninteresting to a musician: but when, after considerable labor, broad generalizations became possible, results of musical and of psychological value could be shown.

Where They Are

I. Individuals

Anthony, Charles—Boston, March 18.
 Becker, Valesca—Mendelssohn Hall, New York, March 19.
 Campanari, Giuseppe—Philadelphia, March 28.
 Croxton, Frank—New York, March 19.
 Cunningham, Claude—New York, March 19 and 26.
 Fletcher, Nina—Boston, March 18.
 Ganz, Rudolph—Kansas City, March 21.
 Gogorza, Emilio de—Ann Arbor, Mich., March 18, Detroit, March 19.
 Goodson, Katherine—Cambridge, March 18; Boston, March 19; Washington, March 20; New York, March 22.
 Hahn, Frederick—Philadelphia, March 19.
 Hamlin, George—Mendelssohn Hall, March 25.
 Heinrich, Max—Boston, March 21.
 Hekking, Anton—Montreal, March 19.
 Hissem de Moss, Mary—Philadelphia, March 28.
 James, Cecil—Pittsburg, March 19, Tarrytown, N. Y., March 21; Aeolian Hall, N. Y., March 23; Tarrytown, N. Y., March 29.
 Kellert, Ralph—Mendelssohn Hall, N. Y., March 23.
 Lhevinne, Josef—Winnipeg, Man., March 18; St. Louis, March 22 and 23; Columbus, O., March 27.
 Lhevinne, Rosina—Mendelssohn Hall, N. Y., March 23.
 Melba, Nellie—Boston, March 19.
 Metcalf, Susan—Boston, March 18.
 Navas, Raphael—Mendelssohn Hall, New York, March 20.
 Peppercorn, Gertrude—Wilkesbarre, March 22; Scranton, March 23; Montreal, March 25.
 Petschnikoff, Alexander and Mrs. Petschnikoff—Washington, March 22.
 Rich, Thaddeus—Indianapolis, March 19.

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Richolson, Edna—Chicago, March 21.
 Rider-Kelsey, Corinne—St. Paul, March 20.
 Rogers, Francis—Detroit, March 19; Chicago, March 24.
 Rosenthal, Moriz—Spokane, Wash., March 18; Butte, Montana, March 19; Chicago, March 24.
 Ruegger, Elsa—Detroit, March 21.
 Samaroff, Olga—Brooklyn, March 22, Chicago, March 31.
 Sassoli, Ada—Philadelphia, March 19.
 Snelling, Lillian—Mendelssohn Hall, March 22.
 Shotwell-Piper, Mme.—Washington, March 17.
 Turner-Maley, Florence—New York, March 26.
 Van Hoose, Ellison—Philadelphia, March 28.
 Von Ende, Herwegh—New York, March 30.
 Willard, Caroline Louise—Chicago, March 26.
 Wilson, Genevieve Clark—Mt. Vernon, O., March 26.
 Winkler, Leopold—Brooklyn, March 19.

2. Orchestras and Bands

Boston Symphony Orchestra—Philadelphia, March 18; Carnegie Hall, New York, March 21; Brooklyn, March 22; Carnegie Hall, New York, March 23.
 Boston, Symphony Quartette—Washington, March 20; New York, March 22.
 Kneisel Quartette—Boston, March 19.
 Minneapolis Symphony Orchestra—Minneapolis, March 17.
 Minetti String Quartette—Oakland, Cal., March 21.
 New York Symphony Orchestra—Carnegie Hall, New York, March 31.
 People's Symphony Society—Cooper Union, New York, March 21; Carnegie Hall, New York, March 22.
 St. Paul Symphony Orchestra—St. Paul, March 19, 21, 26 and 28.
 Theodore Thomas Orchestra—Chicago, March 22, 23, 26, 29 and 30.
 University of California Orchestra—Berkeley, Cal., March 28.
 Young People's Symphony Orchestra—Carnegie Hall, New York, March 30.

3. Operatic Organizations

Conried Opera Company—Baltimore, March 25, 26 and 27; Washington, March 28 and 29.
 "Madam Butterfly"—Ogden, Utah, March 18; Salt Lake City, March 19 and 20; Denver, March 21, 22 and 23; Lincoln, Neb., March 25; Sioux City, Ia., March 26; Omaha, March 27; Kansas City, March 28, 29 and 30.

San Carlo Opera Co.—Oakland, Cal., March 22.

4. Future Events

March 19—"The Apostles," Edward Elgar, New York Oratorio Society, New York.
 March 20—Concert of Apollo Club, Boston.
 March 21—Concert of St. Cecilia Society, Mendelssohn Hall, New York.
 March 24—Concert of New York Arion Club, Arion Club House.
 March 26—"The Kingdom," Edward Elgar, New York Oratorio Society, New York.
 March 28—"Damnation of Faust," Berlioz, Philadelphia Choral Society, Philadelphia.

Talking-Machine in Ohio Church.

MARION, Ohio, March 10—A talking-machine, in place of a choir, is in use in the services of the First Baptist Church here. It was introduced by the Rev. J. P. Curran, who came here recently from California. Sacred music is played on the instrument.

Popular Hymns of American Authorship

The hymns and religious tunes which Americans most dearly love to sing, some of which are beginning to move other peoples as well, are of American authorship and composition. This fact is made clear in an interesting and admirable book which the American Tract Society has just published, "The Story of the Hymns and Tunes," by Rev. Theron Brown and the late Hezekiah Butterworth.

The anthem, "Coronation," the tune to which "All Hail the Power of Jesus' Name" is always sung in this country, was composed by Oliver Holden, a self-taught musician, a carpenter by trade, who was born in Shirley, Mass., in 1765. The singing of this hymn, as Mr. Brown says, never fails to arouse enthusiasm. The air "Top-lady," to which "Rock of Ages" is sung in this country, and which is better and more inspiring than any other tune which was ever applied to the words, was composed by Dr. Thomas Hastings, born at Washington, Conn., in 1784. Dr. Hastings also composed the air "Ortonville," to which we sing "Majestic Sweetness Sits Enthroned," and "Zion," to which we sing:

On the mountain top appearing

Lo, the sacred herald stands.

The tune to which "Nearer, My God, to Thee" was sung at McKinley's funeral, and

by the Rough Riders at the burial of their comrades at Las Guasimas, and by which the song is known to ninety-nine Americans out of a hundred, was composed by Lowell Mason in 1856. The missionary hymn, "From Greenland's Icy Mountains," was also by Lowell Mason.

American, too, is the tune of "Nettleton," to which we sing "Come, Thou Fount of Every Blessing," and, of course, a long list of the more recent and popular revival and Sunday school melodies, like J. P. Webster's "Sweet By and By," Mrs. Dana's "I'm a Pilgrim, I'm a Stranger," Parson Merrill's "Joyfully, Joyfully, Onward I Move," Lowell Mason's "I'm but a Stranger Here" ("Oak" in the Hymn books), George F. Root's "When He Cometh," and many others. It is interesting to see that Mr. Brown finds a Southern origin for the tune of "John Brown's Body," or "Glory Hallelujah." He says it was written in 1855, by John William Steffe, of Richmond, Va., for a fire company, and was afterward arranged by Franklin H. Lummis. Its first refrain was "Say, brothers, will you meet us." Volunteer soldiers of Massachusetts, in the first days of the civil war, applied to the refrain the words, "John Brown's body lies a mouldering in the grave."

STEALS FOR LOVE OF MUSIC.

Boy Violinist Could Not Resist Sweet Tone of Hopf Instrument.

PITTSBURG, March 15.—Marcus Hartel, a young German violinist of twenty-one, said to be an artist of rare ability, was arrested last week for the theft of a valuable Hopf violin, owned by George H. Swan, an architect with offices in the Vandergrift Building.

Several weeks ago Mr. Swan took the violin to his office for safe keeping during a change of residence. Hartel was employed as a cleaner in the Vandergrift Building, and one day about two weeks ago while in the architect's office first saw the violin.

As no one was near, Hartel picked up the instrument, drew the bow gently across the strings and fell in love with it. He carried it to his room, making no effort to dispose of it, but playing on it daily.

The loss of the violin was reported by the owner to the police. The detectives learned that Hartel was a musician, and followed him.

The simple Italian word "Quanti?" placed above the words "How many?" at the family circle ticket office of the Manhattan Opera House is significant. The management of the box office knew what it was about when it put "Quanti" there. This little word has smiled a welcome to many a music-loving Italian this winter, who listens to his favorite operas over and over again at a moderate price.

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Bologne to Celebrate Founding of Lyceum

BOLOGNE, March 10.—This city is about to celebrate the one hundredth anniversary of the founding of the Musical Lyceum Rossini, by special performances of that composer's "Stabat Mater" and a new cantata by Bossi, "Il Cieco" (the Blind One).

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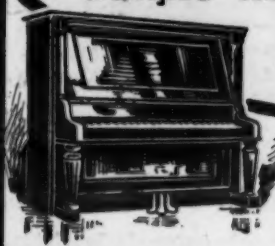
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